

Médaille d'Or décernée à cet ouvrage  
à l'exposition Universelle de Paris en 1900

# AURELIO MAGNANI

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## MÉTHODE

### complète

DE

## CLARINETTE

*Systeme Boehm*

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En 3 parties

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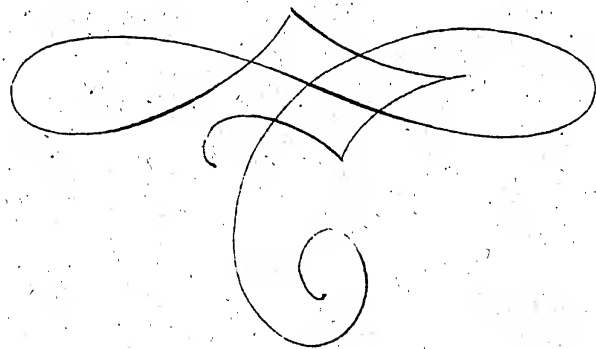
PARIS,  
EVETTE et SCHAEFFER, Editeurs,  
Passage du Grand Cerf, 18 & 20

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*Hommage Respectueux*

*à Monsieur le Président de l'Académie Royale  
S<sup>te</sup> Cécile de Rome*

*Conte Enrico de S. Martino et Valperga*



# PRÉFACE

Vu l'intérêt que produit depuis plusieurs années dans le monde artiste la clarinette système Boehm, Messieurs Evette et Schaeffer, de Paris, éditeurs de musique et propriétaires de la célèbre fabrique d'instruments de musique successeurs de Buffet Crampon, m'ont honoré de leur confiance en me chargeant de faire pour leur compte une méthode pour ce système, méthode qui était désirée par les clarinettistes les plus distingués. Plusieurs raisons m'ont fait accepter cette mission; premièrement l'expérience que me donne une vingtaine d'années d'enseignement tant au Conservatoire de Venise qu'à celui de Rome m'a fait constater l'absence d'une méthode progressive renfermant ce qui est nécessaire pour développer un programme complet pour les quatre ou cinq premières années d'études. Deuxièmement j'ai voulu continuer sur le vrai chemin l'enseignement tracé par les deux premiers maîtres d'école, Klosé professeur au Conservatoire de Paris, et Liverani professeur au Lycée Rossini de Bologne. Le premier en 1844 reconnut de grande utilité l'application du système Boehm à la vieille clarinette à treize clés; depuis cette nouvelle application fût adoptée dans toute la France obtenant un immense succès. Le professeur Liverani ayant constaté la valeur et la supériorité du système Boehm l'adopta le premier dans son école qui donna les meilleurs clarinettistes Italiens de notre temps. Dans cette intention j'ai composé mon ouvrage cherchant de le rendre clair, bref et progressif. Je n'ai pas comme on le fait ordinairement inséré les préceptes grammaticaux de la musique supposant impossible l'étude spéciale d'un instrument sans avoir au préalable étudié les notions élémentaires. J'ai au contraire développé les parties les plus nécessaires à l'étude c'est-à-dire, les diverses articulations les enjolivements trop souvent négligés par la plupart des exécutants. Cette partie, sans laquelle on ne peut être un vrai artiste, offre à l'étudiant en développant graduellement le mécanisme de l'instrument le doigté dans sa plus grande étendue, ainsi que la parfaite interprétation.

J'ai pensé bien faire en présentant à l'élève des notices historiques sur la clarinette de son origine à ses plus récents perfectionnements.

A. MAGNANI.

Rome 1<sup>er</sup> Janvier 1900.

# PREFAZIONE

Visto l'interessamento che da vari anni ha destato nel mondo artistico musicale il clarinetto sistema Boehm, i Signori Evette e Schaeffer di Parigi editori di musica e successori della celebre fabbrica d'istrumenti musicali Buffet Crampon, si compiaccevano onorarmi dell'incarico di compilare un nuovo metodo per questo sistema, metodo tuttora mancante e reclamato dai più distinti clarinettisti. Dal canto mio ho accettato di buon grado tale incarico per più ragioni. Primieramente, perchè la pratica dell'insegnamento per quasi un ventennio negli Istituti di Venezia, e Reale Accademia di S. Cecilia di Roma mi ha fatto constatare la deficienza di un metodo progressivamente ordinato, che racchiuda quanto è necessario a svalgere un completo programma per i primi quattro o cinque anni di studio. Secondariamente perchè ho voluto continuare la retta via dell'insegnamento tracciata dai due capi scuola, Klosé professore al Conservatorio di Parigi, e Liverani professore al Liceo Rossini di Bologna. Il primo nel 1844 riconobbe la grandissima utilità della applicazione del sistema Boehm al vecchio clarinetto a 13 chiavi, e questa nuova applicazione fu poi adottata in tutta la Francia con immenso successo. Il professore Liverani poi constatando il valore del sistema Boehm l'adottò per primo nella sua scuola, che diede i migliori clarinettisti Italiani del tempo nostro. Con questi criteri ho compilato il mio lavoro, studiandomi di essere chiaro, breve e progressivo. Non volli inserirvi i precetti grammaticali della musica come si suol fare, ritenendo impossibile che s'intraprenda lo studio speciale di un istrumento senza prima avere avuto saldo fondamento nelle nozioni elementari. Sviluppai invece le parti più necessarie allo studio, cioè: le diverse articolazioni e gli abbellimenti spesso trascurati dalla maggior parte degli esecutori. Queste parti, senza cui non si può essere un vero artista, ho presentato allo studioso, sviluppandole gradualmente, pur non trascurando come s'intende il meccanismo dell'istrumento, la digitazione nella sua grandissima vastità, nonchè il corretto fraseggiare.

Ho creduto pure ben fatto presentare all'allievo degli appunti storici intorno al clarinetto dalla sua origine sino ai più recenti perfezionamenti.

A. MAGNANI.

Roma 1 Gennajo 1900

## NOTICES HISTORIQUES

sur la clarinette de son origine aux plus récents perfectionnements.

### DESCRIPTION DE LA CLARINETTE MODERNE

La clarinette est un instrument à vent, elle est construite en bois de buis, d'ébène, en caoutchouc et même en métal; mais généralement on préfère le bois d'ébène. Elle est composée de cinq morceaux ainsi nommés: *bec, baril, morceau supérieur, morceau inférieur et pavillon*.

Elle émet son son au moyen d'une anche, petite langue de canne, fixée sur le bec par une ligature de métal.

Le tube de cet instrument est cylindrique. Il est pourvu d'une quantité de trous, de diverses clés; très remarquable celle située près du baril à la partie postérieure du morceau du dessus, appelée aujourd'hui clé du registre ou chalumeau. Lorsque cette clé est ouverte les sons qui en dérivent ont la distance d'une douzième de ceux inférieurs

et non la distance d'un octave comme dans la flûte et le hautbois.



### ORIGINE DE LA CLARINETTE

Il paraît que la clarinette ait eu pour origine la *ciaramella*, formée d'un tube de canne, fermé à une extrémité et coupé obliquement du même côté (*ancienne zampogna que jouaient les bergers*.)

En mettant dans la bouche l'extrémité coupée, le souffle qui passe par lui fait vibrer la partie de la canne coupée en travers de la cannelle et donne origine au son.

Il se trouve dans plusieurs partitions françaises un instrument indiqué sous le nom de *chalumeau* qui don-

nait les sons suivants



Il est probable que ce primitif instrument n'était autre que la grossière zampogna un peu perfectionnée.

## APPUNTI STORICI

intorno al clarinetto dalla sua origine ai più recenti perfezionamenti.

### DESCRIZIONE DEL MODERNO CLARINETTO

Il clarinetto, strumento a fiato, è costruito in legno di bossolo, di ebano, in caoutchouc od anche in metallo; ma è generalmente preferito il legno ebano. È composto di cinque pezzi denominati: *bocchino, barilotto, pezzo superiore, pezzo inferiore e campana o padiglione*.

Emette il suono per mezzo di un'ancia, piccola linguetta di canna, fissata sul bocchino con una legatura di metallo.

Il tubo di questo strumento è cilindrico. È fornito di moltissimi buchi e diverse chiavi, rimarchevole soprattutto quella situata vicino al barilotto dalla parte posteriore del pezzo di sopra, chiamata oggidì chiave del registro o portavoce. Aperta questa chiave, i suoni che ne derivano, risultano, alla distanza di una dodicesima

da quelli inferiori e non alla distanza di ottava come nel flauto e nell'oboe.



### ORIGINE DEL CLARINETTO

Il clarinetto, sembra che abbia avuto origine dalla *ciaramella*, strumento formato con un tubo di canna chiuso ad una delle estremità e tagliato obliquamente dalla stessa parte (*antica zampogna che suonavano i pastori*.)

Mettendo in bocca l'estremità ove è il taglio, il fiato che passa per esso, fa oscillare la parte della canna tagliata per traverso contro il grosso del cannello e dà origine al suono.

In alcune partiture francesi trovasi indicato uno strumento chiamato *chalumeau* che dava i suoni se-

guenti

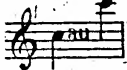




Forse, questo strumento primitivo, non era altro che la rozza zampogna alquanto perfezionata.




**CRISTOPHE DENNER**

Premier fabricant et inventeur de la clarinette à  
Leipzig (1655-1707)

Au commencement du XVIII<sup>e</sup> siècle Cristophe Denner en améliorant le chalumeau, invente un instrument auquel il donne le nom de clarinette. Modifiant ingénieusement les distances des trous de ce grossier instrument il le rend plus juste en y ajoutant un trou de résonance vers le bec et duquel il obtient la gamme des harmoniques qui commence par le  Puis il forma la clé de  et réduisant le trou de résonance à un trou réel couvert d'une clé faite exprès il obtient par l'union de cette deuxième avec la clé de *La* susmentionnée le 

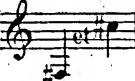

**BARTOLDE FRITZ**

Fabricant d'instruments de musique à  
Brunswick (mort en 1766)

Pour compléter la gamme les notes suivantes étaient nécessaires.  C'est seulement vers la moitié du XVIII<sup>e</sup> siècle que Bartolde Fritz suppléa à ce vide en allongeant l'instrument et en y ajoutant la première clé longue.


**JOSEPH BEER**

Fondateur de la 1<sup>re</sup> école de clarinette  
en Allemagne (1744-1811)

A peu près à la même époque Joseph Beer fournit la clarinette d'une autre longue clé pour suppléer au manque de notes suivantes  invente encore la clé pour les sons de 

**SAVERIO LEFÈVRE**

Professeur de clarinette au Conservatoire de  
Paris (1791)

On doit à Lefèvre l'application de la petite clé pour les sons de 




**SIMIOT JACQUES FRANÇOIS**

Fabricant d'instruments de musique à  
(Lyon 1808)

Ce fabricant apporte des modifications à la clarinette en lui appliquant quelques clés de grande utilité surtout pour certains trilles. Mais malgré toutes les améliorations tentées cet instrument ne répond pas aux besoins à cause de sa mauvaise intonation et de son peu de sonorité.


**CRISTOFORO DENNER**

Primo fabbricante ed inventore del clarinetto  
Lipsia (1655-1707)

Sul principio del secolo XVIII<sup>o</sup> Cristoforo Denner, apportando dei miglioramenti allo chalumeau, inventò uno strumento a cui dette il nome di clarinetto. Modificò ingegnosamente le distanze dei buchi di questo rozzo istrumento rendendolo più intonato, e vi aggiunse un foro di risuonanza verso il bocchino e dal quale ottenne la scala degli armonici che cominciava dal  Dipoi, immaginò la chiave del  e ridotto il foro di risuonanza a foro reale coperto con apposita chiave, dall'unione di questa con la suddetta chiave del *La* ottenne il 



**BARTOLDO FRITZ**

Fabbricante d'istrumenti musicali a  
Brunswick (morto nel 1766)

Per completare la scala occorreano le note seguenti  Fu soltanto verso la metà del secolo XVIII<sup>o</sup> che Bartoldo Fritz supplì a tale mancanza allungando l'istrumento ed aggiungendogli la prima chiave lunga.


**GIUSEPPE BEER**

Fondateur della 1<sup>ma</sup> scuola di clarinette  
in Germania (1744-1811)

Circa lo stesso periodo di tempo, Giuseppe Beer, fornì il clarinetto di un'altra chiave lunga per riparare alla mancanza delle note seguenti  ed inventò ancora la chiave per i suoni di 

**SAVERIO LEFÈVRE**

Professore di clarinetto al Conservatorio di  
Parigi (1791)

A Lefèvre deveasi l'applicazione della piccola chiave per i suoni di 

**SIMIOT GIACOMO FRANCESCO**

Fabbricante d'istrumenti musicali a  
Lione (1808)

Questo fabbricante apportò delle modificazioni al clarinetto applicandovi qualche chiave di grande utilità, in specie per alcuni trilli. Ma nonostante i tentati miglioramenti, questo strumento, disgraziatamente, non corrispose per la difettosa intonazione e per l'ottusa sonorità.

**IWAN MULLER**

Inventeur de la clarinette moderne  
à 15 clés (1812)

Heureusement Ivan Muller porta remède à tous ces inconvénients en créant son nouveau système de clarinette à 13 clés, d'une sonorité bien diverse des précédentes clarinettes d'un mécanisme facile et d'une juste intonation.

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**AUGUSTE BUFFET**

Fabricant d'instruments de musique à  
Paris (1845)

Vers 1843, Auguste Buffet conseillé par Klosé professeur de Clarinette au Conservatoire de Paris applique les anneaux sur le morceau inférieur de la clarinette système Muller, obtenant les plus satisfaisants résultats.

En 1844 Buffet applique le système Boehm à la clarinette obtenant de très grands succès.

Boehm qui fut l'inventeur des anneaux pour la Flûte qui porte son nom, ne pensa pas à appliquer son système à la clarinette; le mérite est donc entièrement de Buffet.

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**BUFFET CRAMPON**

Paris (1850)

Cette maison, dont la marque de fabrique est universellement connue de tous les artistes, eut plusieurs propriétaires.

Vers 1860, un de ses associés était le clarinetiste Leroy, plus tard professeur au Conservatoire, et dont les travaux donnèrent à la clarinette une grande justesse.

Mais l'apogée de cette maison fut atteinte de 1871 à 1885, sous la direction de monsieur Goumas associé avec ses deux gendres.

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**IVAN MULLER**

Inventore del clarinetto moderno  
a 13 chiavi (1812)

Fortunatamente Ivan Muller riparò ad ogni inconveniente, dando alla luce il suo nuovo sistema di clarinetto a 13 chiavi, di una sonorità ben diversa da quella dei precedenti clarinetti, di più sicura intonazione, e di non difficile meccanismo.

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**AUGUSTO BUFFET**

Fabbricante d'istrumenti musicali a  
Parigi (1845)

Verso il 1843, Augusto Buffet, consigliato dal Klosé professore di Clarinetto al Conservatorio di Parigi, applicò gli anelli sul pezzo inferiore del clarinetto sistema Muller, ottenendo soddisfacentissimi risultati.

Nel 1844 Buffet applicò il sistema Boehm al clarinetto, ottenendo grandissimo successo.

Il Boehm, che fu l'inventore del Flauto che porta il suo nome, non pensò mai di applicare il suo sistema al clarinetto; quindi il merito si deve soltanto al Buffet.

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**BUFFET CRAMPON**

Parigi (1850)

Questa casa la di cui marca di fabbrica è universalmente conosciuta da tutti gli artisti, ha avuto diversi proprietari.

Nel 1860, uno de suoi associati fu il distinto clarinetista Leroy più tardi professore al Conservatorio, e si deve a lui l'alto merito di avere ridotto il clarinetto giusto d'intonazione.

Ma l'apogeo di questa casa fu raggiunto nel 1871 al 1885 sotto la direzione di Goumas, ché si associò con i generi.

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## EVETTE ET SCHAEFFER

Paris 1885

(Maison BUFFET CRAMPON)

Messieurs Evette et Schaeffer obtinrent à l'exposition universelle de Paris 1889 le seul grand prix réservé aux instruments à vent. Cette maison d'après les sages conseils de l'éminent clarinettiste Rose actuellement professeur au Conservatoire de Paris a réussi à perfectionner de plus en plus la clarinette système Boehm, et à l'enrichir de plusieurs clés indispensables.

Cette clarinette a pris un tel développement, qu'il est presque certain qu'elle sera dans quelques années adoptée universellement étant l'unique qui répond aux exigences de l'art, pour la facilité des trilles, et des nombreuses combinaisons des notes et portements liés très difficiles et souvent impossibles à exécuter avec les autres systèmes.

Avec juste raison nous la voyons préférée et rendue obligatoire dans les lycées et conservatoires de l'Amérique du nord, de la France, de la Belgique, etc...

Pour mon compte je suis heureux de pouvoir constater qu'en Italie, les meilleurs clarinettistes, seuls juges compétents en cette matière, ont donné leur vote favorable en la préférant et en la rendant comme les autres nations obligatoire dans les lycées et conservatoires.

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La clarinette fut introduite dans l'orchestre dès la première moitié du XVIII<sup>e</sup> siècle comme on peut en juger par la partition de Philippe Jean Rameau (*Acanthe et Céphise*) et de Gluck Cristophe (*Echo et Narcisse*)

En 1812 après l'invention du système Muller il fut adopté par les bandes en remplacement des hautbois.

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## EVETTE E SCHAEFFER

Parigi 1885

(Casa BUFFET CRAMPON)

Evette e Schaeffer all'esposizione universale di Parigi 1889 riportarono il solo gran premio riservato agli strumenti a fiato. Questa casa dietro saggi consigli dell'eminente clarinettista Rose attuale professore del Conservatorio di Parigi, è riuscita a perfezionare sempre più il clarinetto sistema Boehm e ad arricchirlo anche di qualche chiave indispensabile.

Questo clarinetto ha preso tale sviluppo da non far più dubitare che fra non molto sarà adottato universalmente perchè è l'unico che corrisponda alle esigenze dell'arte, sia per l'uguaglianza e chiarezza dei suoni, come per la facilità, che la meccanica offre sulla esecuzione sicura dei trilli e di moltissime combinazioni di note e portamenti legati difficilissimi e spesso ineseguibili con altri sistemi.

E con giusta ragione lo vediamo prescelto e reso obbligatorio nei licei e conservatori dell'America del nord, di tutta la Francia del Belgio ecc.

Per conto mio mi fa piacere poter constatare che, da vari anni, anche in Italia, i migliori clarinettisti, solì giudici competenti in materia, abbiano dato il loro voto favorevolissimo col preferirlo, e, come nelle altre nazioni, coll'averlo reso obbligatorio nei licei e nei conservatori.

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Il clarinetto venne introdotto in orchestra sino dalla prima metà del secolo XVIII<sup>o</sup> come rilevasi da alcune partiture di Rameau Giovanni Filippo (*Acanthe e Céphise*) e di Gluck Cristoforo (*Eco e Narciso*)

Nel 1812 dopo l'invenzione del sistema Muller venne adottato nelle bande in sostituzione degli oboe.

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## **Instruments appartenant à la famille de la clarinette.**

Les instruments qui dérivent de la clarinette sont:

Les petites clarinettes dans les tons de *Lab*, *Fa*, *Mib* et *Ré*.

Les grandes clarinettes dans les tons de *Ut*, *Sib* et *La*.

Les clarinettes altos dans les tons de *Fa* et *Mib*.

Les clarinettes basses dans les tons de *Ut*, *Sib* et *La*.

A ces clarinettes viennent s'ajouter grâce aux travaux de messieurs Evette et Schaeffer.

1<sup>o</sup>— Les clarinettes contraltos, à l'octave basse des clarinettes altos, dans les tons de *Fa* et *Mib*.

2<sup>o</sup>— Les clarinettes contrebasses, à l'octave basse des clarinettes basses, dans les tons de *Ut*, *Sib* et *La*.

## **Habiles exécuteurs, compositeurs et professeurs étrangers.**

**JOSEPH BEER (1744-1811)**

Fondateur de la première école de clarinette en Allemagne, excellent clarinettiste et compositeur.

**F. VANDERHAGEN (1753-1822)**

Digne de mention pour ses deux traités pour clarinette, bien disposés un pour la clarinette à cinq clés et l'autre pour celle à douze.

**LEFÈVRE SAVERIO (1763-1829)**

Professeur au conservatoire de Paris, exécuteur et compositeur distingué.

**IVAN MULLER (1781-1854)**

Inventeur de la clarinette à 13 clés ci-dessus décrite, très bon exécuteur et compositeur.

**E. JOSEPH BAERMANN (1783-1847)**

Un des plus forts clarinettistes de l'Allemagne, compositeur distingué.

**FRÉDÉRIQUE BEER (1794-1838)**

Successeur de Lefèvre au conservatoire de Paris, très fort clarinettiste, fit adopter en France le système Allemand du bec renversé avec l'anche dessus.

**HYACINTHE KLOSÉ (1808-18 )**

Successeur de Beer fit appliquer par Buffet le système Boehm à la clarinette et fut le premier à l'adopter au conservatoire de Paris, bon écrivain, professeur et exécuteur parfait.

**F. T. BLATT (1839)**

Bon exécuteur et illustre écrivain.

**BLAES JOSEPH (1834)**

Clarinettiste distingué Belge.

## **Istrumenti appartenenti alla famiglia del clarinetto.**

Gli strumenti derivati dal clarinetto sono:

I clarinetti piccoli nei toni di *Lab*, *Fa*, *Mib* e *Re*.

I clarinetti grandi nei toni di *Do*, *Sib* e *La*.

I clarinetti contralti nei toni di *Fa* e *Mib*.

I clarinetti bassi nei toni di *Do*, *Sib* e *La*.

A questi clarinetti in grazia della lavorazione dei signori Evette e Schaeffer vennero aggiunti.

1<sup>o</sup>— I clarinetti contralti all'ottava bassa del clarinetto contralto, nei toni di *Fa* e *Mib*.

2<sup>o</sup>— I clarinetti contrabassi all'ottava bassa dei clarinetti bassi nei toni di *Do*, *Sib* e *La*.

## **Abili suonatori, compositori ed insegnanti stranieri.**

**GIUSEPPE BEER (1744-1811)**

Fondateur della prima scuola in Germania, eccellente clarinettista e compositore.

**F. VANDERHAGEN (1753-1822)**

È degno di menzione per due metodi ben graduati per clarinetto, uno per il clarinetto a cinque chiavi, e l'altro per quello a dodici.

**LEFÈVRE SAVERIO (1763-1829)**

Maestro nel conservatorio di Parigi, suonatore esimio, compositore ed insegnante.

**IVAN MULLER (1781-1854)**

Inventore del clarinetto a 13 chiavi più sopra descritto, bravissimo suonatore e compositore.

**E. GIUSEPPE BAERMANN (1783-1847)**

Uno dei più valenti clarinettisti della Germania e compositore pregevolissimo.

**FEDERICO BEER (1794-1838)**

Successore di Lefèvre al conservatorio di Parigi, distinto suonatore, fece adottare in Francia il sistema tedesco del bocchino rovesciato coll'anca disotto.

**GIACINTO KLOSÉ (1808-18 )**

Successore del Beer, fece applicare dal Buffet il sistema Boehm al clarinetto, e fu il primo adottarlo al conservatorio di Parigi, fu scrittore valentissimo insegnante ed esecutore perfetto.

**F. T. BLATT (1839)**

Eccellente clarinettista e scrittore insigne.

**BLAES GIOSEPPE (1834)**

Distintissimo clarinettista Belga.

**LEROY ADOLPHE**

Elève de Klosé, lui succède à la société des Concerts du Conservatoire en 1853.

Il avait été nommé professeur au conservatoire en 1869, il exerça cette fonction jusqu'en 1876.

**ROSE CYRILLE**

Virtuose dont la longue carrière a été des plus brillantes.

Elève de Klosé, entré à l'Opéra en 1855, clarinette solo à l'Opéra et à la société des Concerts du Conservatoire de 1870 à 1887.

Nommé professeur au conservatoire en 1876; lors des concours annuels du conservatoire, sa classe est particulièrement brillante, aussi l'appelle-t-on "*la classe modèle*."

**Clarinettes italiens qui se sont le plus distingués dans l'enseignement et la composition.**

**B. GARULLI (1797-1877)**

Excellent professeur au conservatoire Royal de Milan.

**G. B. GAMBARO (1785-1828)**

Ecrivain et exécuteur parfait.

**F. SEBASTIANI (1803)**

Professeur au conservatoire Royal de Naples exécuteur distingué.

**J. JEAN BIMBONI (1813-1893)**

Professeur au conservatoire Royal de Florence, excellent exécuteur.

**LOUIS BASSI (1833-1871)**

Ecrivain élégant et très fort exécuteur.

**D. LIVERANI (1805-1874)**

Professeur au lycée Rossini de Bologne, exécuteur élégant, écrivain de grand mérite.

**ERNEST CAVALLINI (1807-1873)**

Ecrivain remarquable occupe une place éminente parmi les concertistes que l'Italie compte dans le XIX<sup>e</sup> siècle.

**GUILLAUME SPINA (1823-1893)**

Professeur à l'Académie Royale S<sup>te</sup> Cécile de Rome, excellent exécuteur et bon professeur.

A. MAGNANI.

**LEROY ADOLPHE**

Allievo di Klosé, nel 1853 gli succedette alla società dei Concerti del Conservatorio di Parigi.

E nel 1869 fu nominato professore al conservatorio dove vi rimase sino al 1876.

**ROSE CYRILLE**

Nella lunga sua carriera fu uno degli esecutori più brillanti.

Allievo di Klosé entrò al teatro dell'Opera nel 1855, dal 1870 al 1887 fu clarinetto solista all'Opera e alla società dei Concerti del Conservatorio.

Nel 1876 fu nominato professore al conservatorio, e nei concerti annuali la sua classe si distingue sopra tutte le altre, e con giusta ragione viene chiamata "*classe modello*".

**Suonatori che più si distinsero, compositori ed insegnanti italiani.**

**GARULLI BENEDETTO (1797-1877)**

Professore al R. conservatorio di Milano, buonissimo insegnante.

**G. B. GAMBARO (1785-1828)**

Scrittore ed esecutore perfetto.

**F. SEBASTIANI (1803)**

Professore al R. conservatorio di Napoli, esecutore ed insegnante distinto.

**GIOVANNI BIMBONI (1813-1893)**

Professore al R. conservatorio di Firenze, esecutore eccellente.

**BASSI LUIGI (1833-1871)**

Scrittore elegante e bravissimo esecutore.

**DOMENICO LIVERANI (1805-1874)**

Professore al liceo Rossini di Bologna esecutore elegantissimo, scrittore ed insegnante emerito.

**ERNESTO CAVALLINI (1807-1873)**

Occupa un posto eminente tra i più notevoli concertisti di clarinetto che l'Italia ha avuto in questo secolo, e fu anche scrittore insigne.

**GUGLIELMO SPINA (1823-1893)**

Professore alla R. Accademia S. Cecilia di Roma, esecutore eccellente e buonissimo insegnante.

A. MAGNANI.

## I<sup>re</sup> PARTIE

La Clarinette doit être soutenue par les deux bras dans une position naturelle de façon que la tête reste droite sur le buste, et ne soit pas obligée de se plier ni en avant ni en arrière. Par conséquent les bras devront être éloignés des flancs.

L'*Index*, le *Médium* et l'*Annulaire* de la main droite devront servir à fermer les trous du morceau inférieur de la Clarinette. Le *Pouce* est destiné à soutenir l'instrument au moyen d'un point d'appui, situé du côté opposé aux trous.

L'*Index*, le *Médium* et l'*Annulaire* de la main gauche sont placés sur les trous du morceau supérieur de manière que le *Pouce* puisse agir sur la clé du registre N° 12. Les deux petits doigts doivent ouvrir et fermer diverses clés comme on le verra en son temps.

Le *Bec* de la Clarinette doit être posé entre les lèvres ni trop en dedans ni trop en dehors. En jouant, le souffle ne devra jamais sortir des parties latérales de la bouche, ni faire enfler les joues.

De la correcte position et de l'embouchure de l'instrument dépend la bonne qualité du son: les conseils donnés ci dessus ont donc une grande importance.

L'élève commencera par la note *Do* (dessous la ligne) produisant le son moyennant l'émission du souffle uni à un mouvement rapide de la langue qui devra toucher légèrement et directement sous la pointe de l'anche. Ce mouvement se fera pour toutes les notes des exercices suivants. Après avoir exécuté plusieurs fois la note *Do*, l'élève jouera de la même manière les autres notes, *Ré Mi Fa Sol*, etc.

## PARTE I<sup>a</sup>

Il Clarinetto deve essere sostenuto dalle due braccia in posizione naturale; cosicchè la testa rimanga dritta sul busto, nè sia costretta a piegarsi in avanti o indietro. Le braccia quindi debbono trovarsi alquanto discoste dai fianchi.

L'*Indice*, il *Medio* e l'*Annulare* della mano destra debbono servire a chiudere i buchi del pezzo inferiore del Clarinetto. Il *Pollice* è destinato a sostenere l'instrumento per mezzo del punto d'appoggio, situato dalla parte opposta ai buchi.

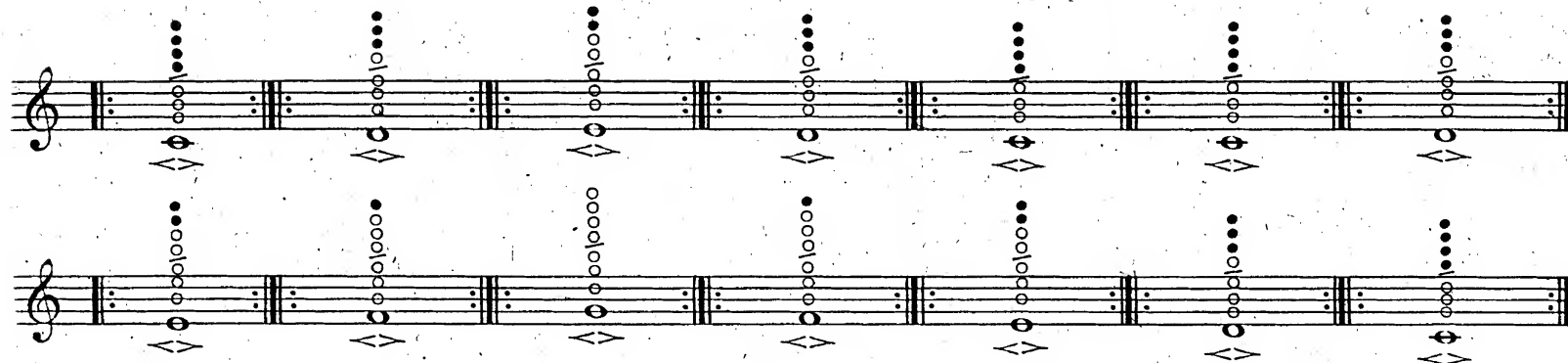
L'*Indice*, il *Medio* e l'*Annulare* della mano sinistra vanno collocati sui buchi del pezzo superiore, in modo che il *Pollice* possa agire sulla chiave del registro N° 12. I due *Mignoli* sono destinati ad aprire e chiudere chiavi diverse come si vedrà a suo luogo.

Il *Bocchino* del Clarinetto deve essere situato fra le labbra nè troppo indietro, nè troppo all'infuori. Nel suonare, il fiato non dovrà mai uscire dalle parti laterali della bocca, nè dovranno enfiarsi le gote.

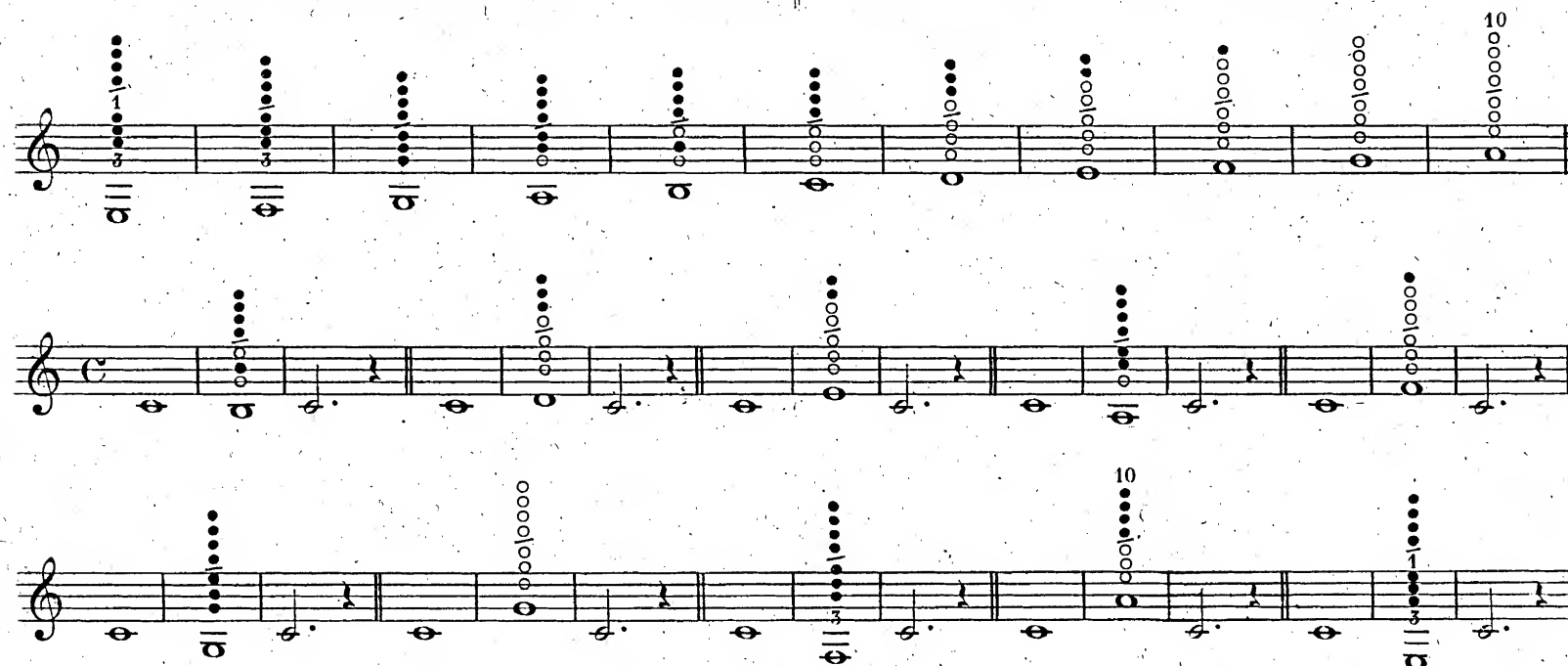
Dalla corretta posizione ed imboccatura dell'istrumento dipende la buona qualità del suono: le norme quindi poste qui sopra, sono di particolare importanza.

L'allievo comincerà dalla nota *Do* (sotto le righe) producendone il suono mediante l'emissione del fiato, unita ad un movimento rapido della lingua, che dovrà colpire leggermente e direttamente sotto la punta dell'anca. Questo movimento si faccia ad ogni nota dei seguenti esercizi. Dopo avere lentamente eseguito più volte la nota *Do*, l'allievo suonerà allo stesso modo le altre note *Re Mi Fa Sol*, etc.

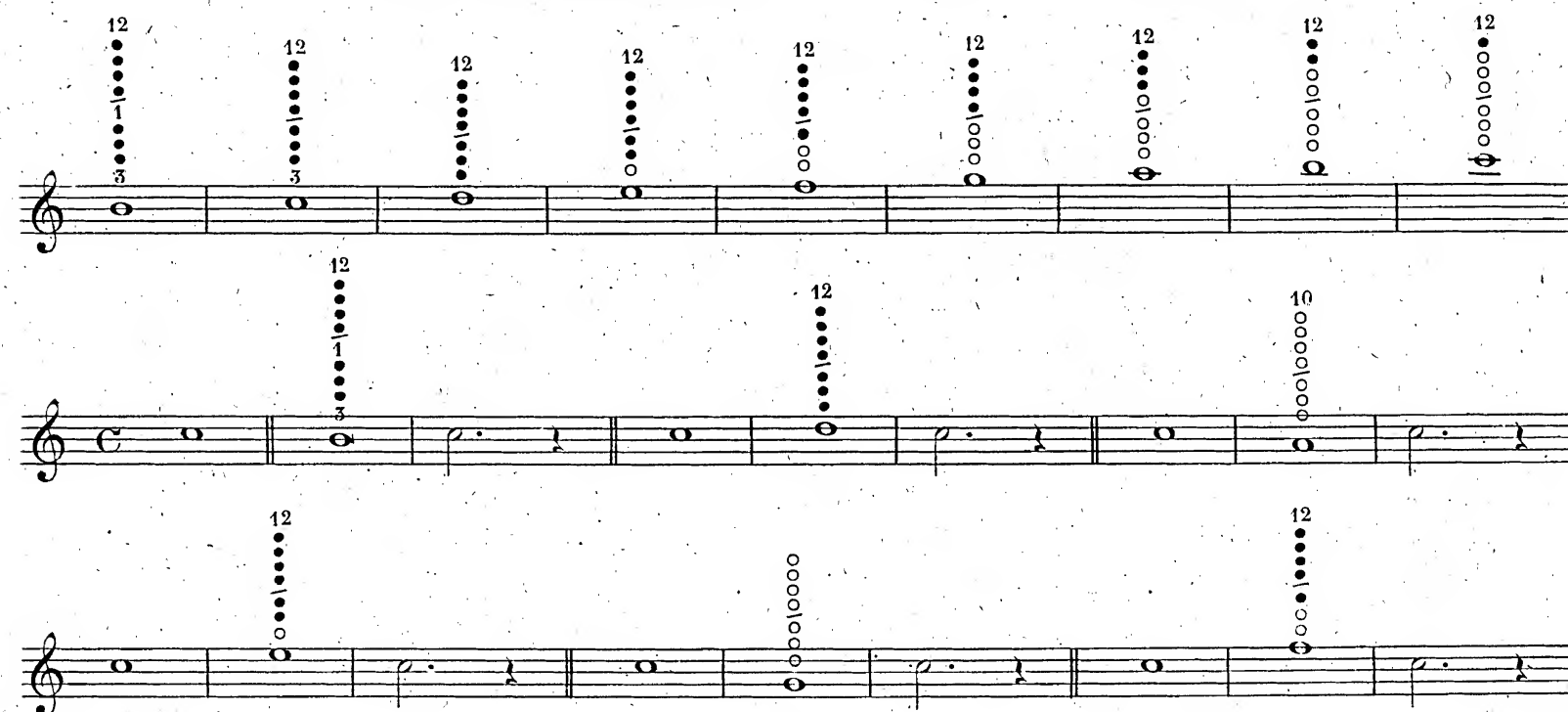




PREMIÈRES NOTES DE LA GAMME. || PRIME NOTE DELLA SCALA.



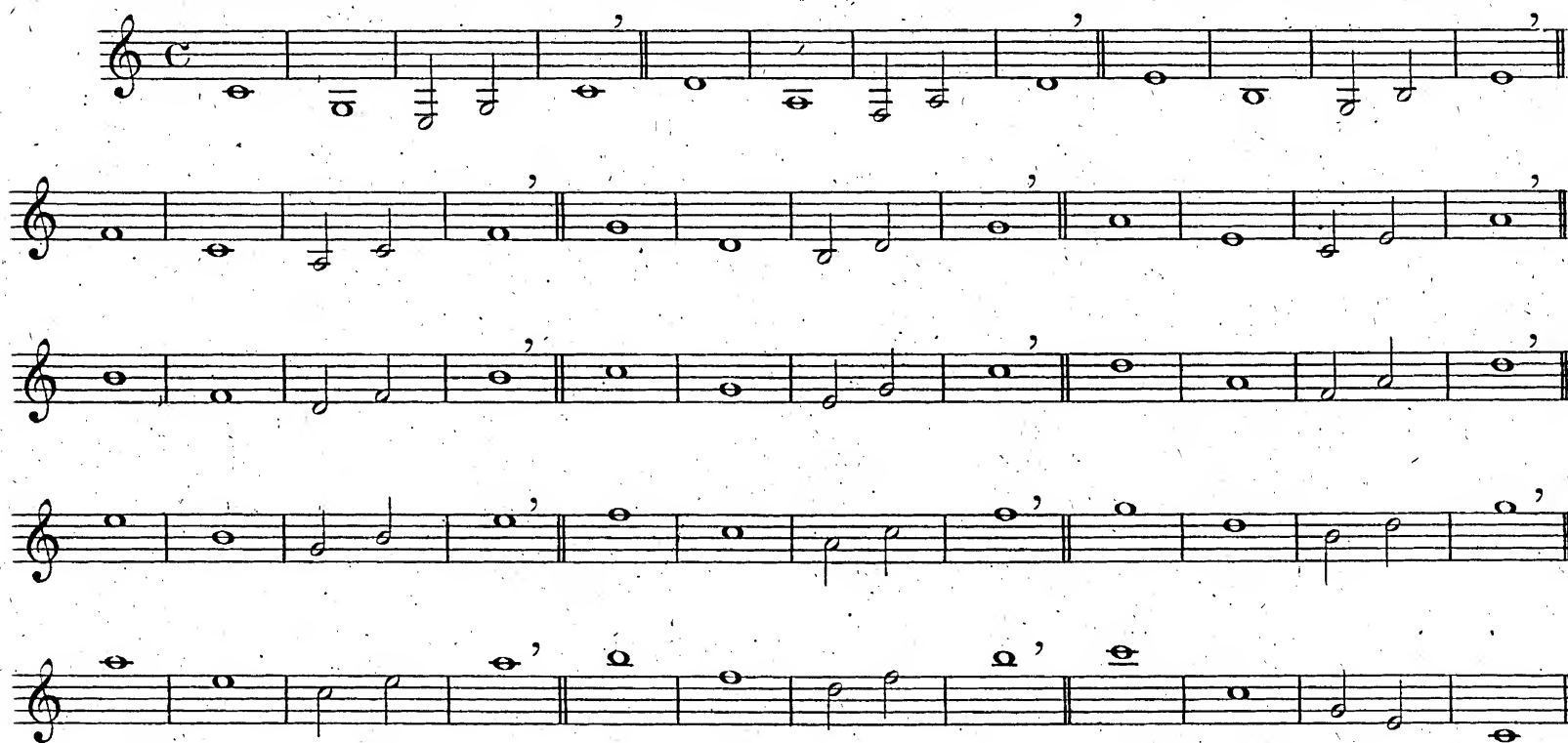
SUITE DE LA GAMME. || SEGUITO DELLA SCALA.





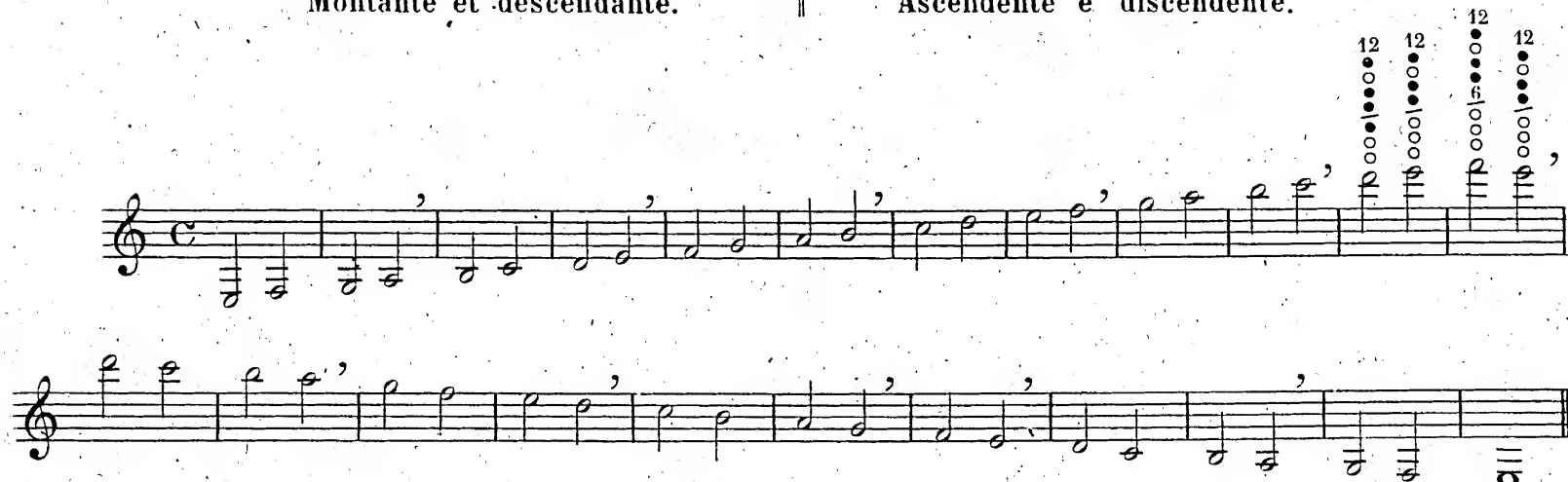
Exercice préparatoire pour exécuter les intervalles. || Esercezio preparatorio per eseguire gl'intervalli.

N. B. La virgule (,) indique où l'on doit reprendre haleine. || N. B. La virgoletta (,) indica dove si deve prendere fiato.



**GAMME DIATONIQUE** (Naturelle)  
Montante et descendante.

**SCALA DIATONICA** (Naturale)  
Ascendente e discendente.

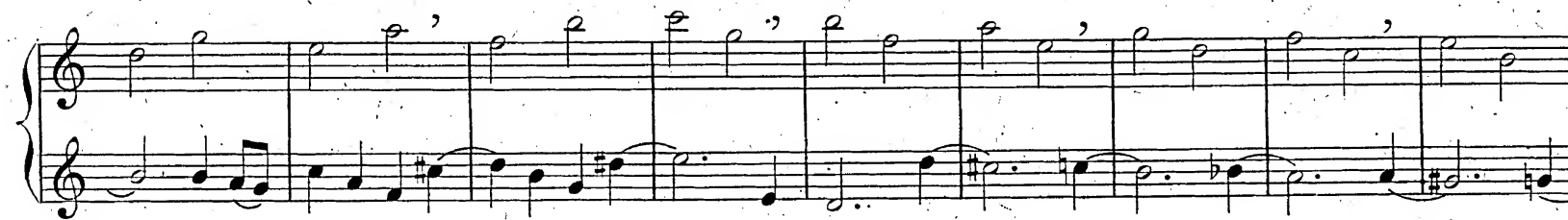
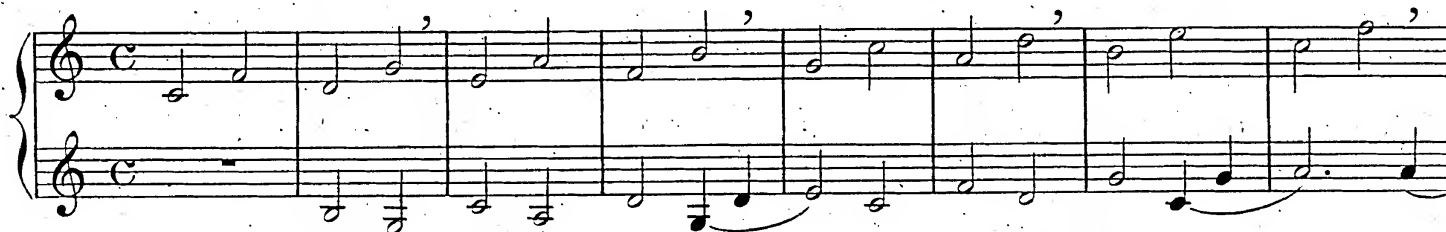


## INTERVALLES

avec accompagnement d'une seconde partie.

## INTERVALLI

con accompagnamento di una seconda parte.

TIERCES.  
TERZE.QUARTES.  
QUARTE.

QUINTES.  
QUINTE.



SIXTES.  
SESTE.



SEPTIÈMES.  
SETTIME.OCTAVES.  
OTTAVE.

NEUVIÈMES.  
NOVESIME.

First system of musical notation. The upper staff contains a melody in C major, starting with a half note C4, followed by quarter notes D4, E4, F4, G4, A4, B4, and ending with a half note C5. The lower staff contains a complex accompaniment of sixteenth notes, starting with a half rest followed by a sixteenth note C4, then a series of sixteenth notes ascending and descending, including a sharp sign on the F line.

DIXIÈMES.  
DECIME.

Second system of musical notation. The upper staff continues the melody from the first system. The lower staff continues the complex sixteenth-note accompaniment, maintaining the same rhythmic and melodic patterns.

ONZIÈMES.  
UNDECIME.

Third system of musical notation. The upper staff continues the melody. The lower staff continues the sixteenth-note accompaniment, with a sharp sign appearing on the F line.

DOUZIÈMES.  
DODICESIME.

Fourth system of musical notation. The upper staff continues the melody. The lower staff continues the sixteenth-note accompaniment, with a sharp sign appearing on the F line.

Fifth system of musical notation. The upper staff continues the melody. The lower staff continues the sixteenth-note accompaniment, with a sharp sign appearing on the F line.



## DES NOTES LIÉES

Les notes liées s'exécutent en attaquant la première note avec le même rapide mouvement de la langue touchant légèrement et directement sur la pointe de l'anche sans jamais interrompre l'émission du souffle de façon que les notes soient liées entre elles avec un son plein.

## DELLE NOTE LEGATE

Il legato si eseguisce attaccando la prima nota col solito movimento rapido della lingua, colpendo leggermente e direttamente sotto la punta dell'ancia senza interrompere mai l'emissione del fiato acciocchè le note veugano legate tra loro con suono pieno.

The musical notation consists of ten staves, each illustrating a different exercise for playing tied notes. The first four staves are in treble clef with a common time signature (C). The first staff shows a sequence of eighth notes tied across a bar line. The second staff shows a sequence of quarter notes tied across a bar line. The third staff shows a sequence of half notes tied across a bar line. The fourth staff shows a sequence of whole notes tied across a bar line. The remaining six staves show more complex exercises involving eighth and sixteenth notes, often with slurs and ties, demonstrating various rhythmic patterns and phrasing techniques for achieving a legato effect.

This page contains 12 staves of musical notation, likely for guitar. The notation is written in a single system across the page. The first staff begins with a treble clef and a common time signature (C). The music consists of eighth and sixteenth notes, often grouped with slurs and ties. The notation is arranged in a way that suggests a continuous melodic line across the staves. The page number 9 is visible in the top right corner.

This page contains 14 staves of musical notation. The first four staves are in treble clef and common time (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and is heavily marked with slurs and ties. The fifth staff begins with a treble clef and a common time signature. The remaining staves continue the musical piece with similar notation. The page is numbered 10 in the top left corner.

## DES NOTES POINTÉES

Il est nécessaire pour exécuter le pointé que le coup de langue soit donné avec force sous la pointe de l'anche simultanément aux mouvements des doigts sur l'instrument avec la plus scrupuleuse exactitude.

## DELLE NOTE PUNTATE

Per eseguire il puntato è necessario che il colpo di lingua sotto la punta dell'ancia sia dato con più forza e simultaneamente al movimento delle dita sull'istrumento, e ciò con scrupolosa esattezza.

The image displays a musical score for a clarinet exercise, consisting of ten staves of music. The notation is in treble clef with a 2/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with many notes marked with a 'v' (accents) and some with a 'y' (trills or grace notes). The exercise is divided into two main sections: 'DES NOTES POINTÉES' (pointed notes) and 'DELLE NOTE PUNTATE' (punctuated notes). The first section (staves 1-5) is in 2/4 time, and the second section (staves 6-10) is in 3/4 time. The notation is complex, with many notes marked with a 'v' (accents) and some with a 'y' (trills or grace notes). The exercise is designed to train the player's articulation and finger technique.

This page contains 12 staves of musical notation, organized into six pairs. Each staff begins with a treble clef and a common time signature (C). The music is written in C major and 2/4 time. The notation includes various musical symbols such as eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'. The first pair of staves (1-2) shows a melody with eighth notes and a bass line with sixteenth notes. The second pair (3-4) continues the melody with more complex rhythmic patterns. The third pair (5-6) features a more active bass line with sixteenth notes. The fourth pair (7-8) shows a melody with eighth notes and a bass line with sixteenth notes. The fifth pair (9-10) features a more active bass line with sixteenth notes. The sixth pair (11-12) shows a melody with eighth notes and a bass line with sixteenth notes. The notation is clear and legible, with a focus on rhythmic detail.

## DES NOTES DÉTACHÉES

On exécute le détaché de la même manière que le pointé, on donnera seulement moins de force à l'émission et l'on battra légèrement la note.

## DELLE NOTE STACCATE

Lo staccato si eseguisce alla stessa maniera del puntato; ma adoperando minor forza nell'emissione e battendo solo leggermente la nota.

The musical score is written on 11 staves in C major, 2/4 time. The first five staves contain a sequence of eighth and sixteenth notes, while the last six staves contain a sequence of sixteenth and thirty-second notes. The notes are marked with a 'p' (piano) and a 'staccato' symbol.



This page of musical notation consists of 12 staves, each containing a single melodic line. The music is written in C major (one sharp, F#) and 4/4 time. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff begins with a treble clef and a common time signature (C). The music is characterized by a steady, flowing melody with many slurs and ties, suggesting a continuous, lyrical piece. The notation is clean and professional, with clear note heads, stems, and slurs. The page is numbered 14 in the top left corner.

This page contains 11 staves of musical notation. The first four staves feature a treble clef and a common time signature (C). The notation includes various musical symbols such as notes, rests, and accidentals. The music is written in a single system across the page. The first staff begins with a treble clef and a common time signature. The second staff continues the melody. The third staff shows a change in the melody. The fourth staff ends with a double bar line. The fifth staff begins with a treble clef and a common time signature. The sixth staff continues the melody. The seventh staff shows a change in the melody. The eighth staff ends with a double bar line. The ninth staff begins with a treble clef and a common time signature. The tenth staff continues the melody. The eleventh staff ends with a double bar line.

Pour arriver à exécuter la gamme chromatique. || Per arrivare ad eseguire la scala cromatica.

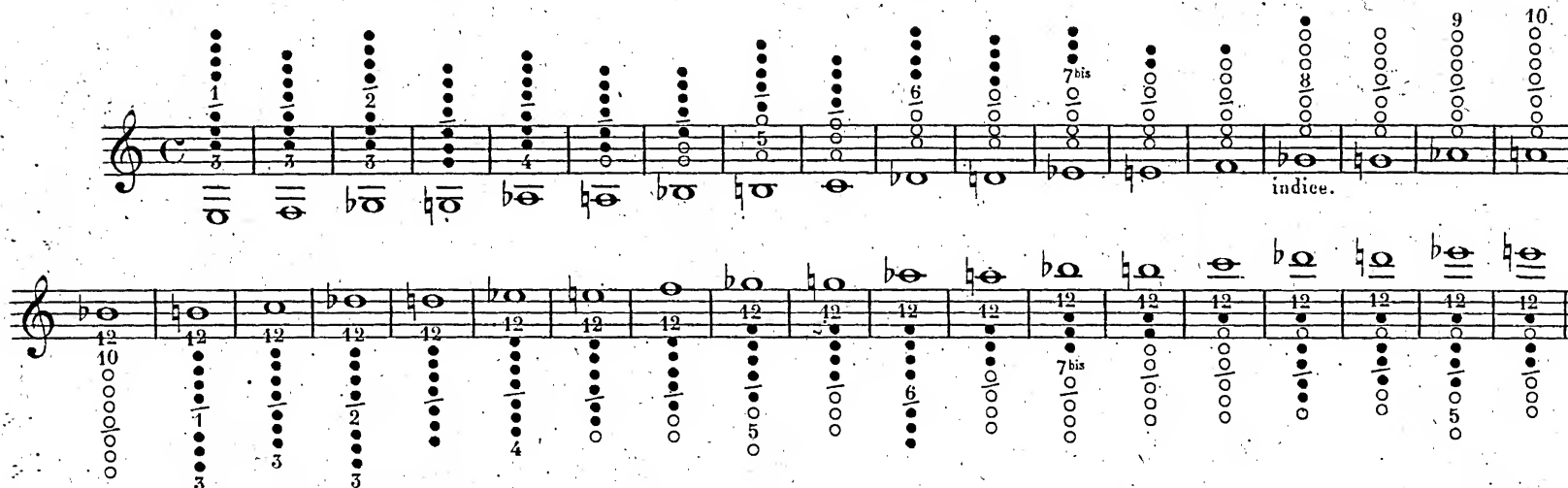
Three systems of musical notation for a chromatic scale exercise. Each system consists of a grand staff (treble and bass clefs) with a common time signature 'C'. The first system has four measures, the second has four measures, and the third has four measures. Above each measure, there are vertical sequences of dots representing fingerings. In the third system, the first two measures are labeled '7 bis' and the last two are labeled 'indice.' and '12'.

Gamme chromatique montante par dièzes. || Scala cromatica ascendente per diesis.

Two systems of musical notation for an ascending chromatic scale exercise. The first system is a single staff with a common time signature 'C' and 14 measures. Above each measure are vertical sequences of dots representing fingerings. The second system is a single staff with a common time signature 'C' and 14 measures. Below each measure are vertical sequences of dots representing fingerings. The first system ends with a double bar line and the word 'indice.' below it.

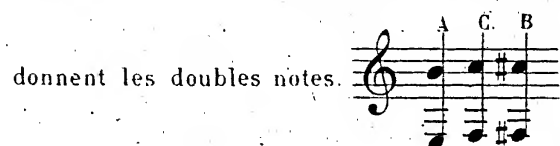
Gamme chromatique montante par bémols. ||

Scala cromatica ascendente per bemolli.

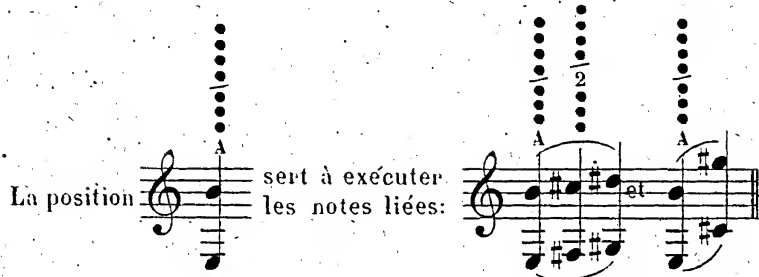
Gamme chromatique montante par dièzes  
et descendante par bémols.Scala cromatica ascendente per diesis  
e discendente per bemolli.

Pour faciliter l'exécution des divers intervalles et portaments liés, ainsi que toutes les gammes majeures et mineures il est indispensable que l'élève, en plus des positions normales de la **Gamme Diatonique et Chromatique**, connaisse aussi les doubles positions qu'offre l'instrument, indispensables pour leur grande utilité comme on le verra dans les exemples suivants.

N. B. Les trois clés que nous trouvons, marquées par les lettres A. B. C., dans le morceau inférieur de la Clarinette



donnent les doubles notes.



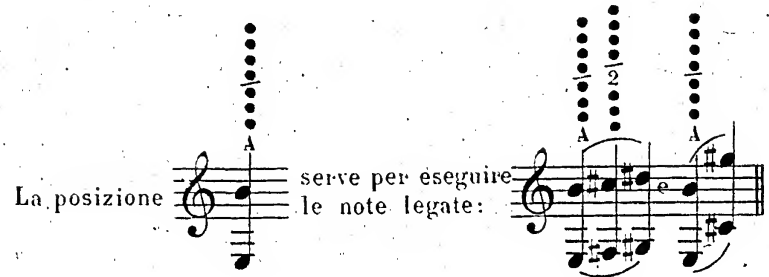
La position sert à exécuter les notes liées:

Per facilitare l'esecuzione di vari intervalli e portamenti legati, nonché di tutte le scale maggiori e minori, sarà indispensabile che l'allievo, oltre alle posizioni normali della **Scala Diatonica e Cromatica**, conosca anche le posizioni duplicate che ci offre l'istrumento, indispensabili per la loro grandissima utilità come si vede dai seguenti esempi.

N. B. Le tre chiavi che troviamo segnate colle lettere A. B. C. nel pezzo inferiore del Clarinetto danno le note du-



plicate



La posizione serve per eseguire le note legate:

EXEMPLES.  
ESEMPLI.

La position sert à exécuter les notes liées:

La posizione serve per eseguire le note legate:

EXEMPLES.  
ESEMPLI.

La position sert à exécuter les notes liées:

La posizione serve per eseguire le note legate:

EXEMPLES.  
ESEMPL.

En plus des trois positions A. B. C. traitées ci-dessus, nous en exposons d'autres non moins intéressantes.

Il y a quatre double positions de ou Bien

De la première que nous avons déjà appris en exécutant la gamme chromatique, nous nous servirons seulement des passages par degrés unis.

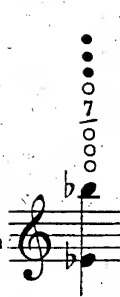
Oltre alle tre posizioni A. B. C. di cui abbiamo trattato più sopra esporremo altre posizioni non meno interessanti.

Quattro sono le posizioni duplicate di ossia

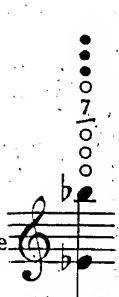
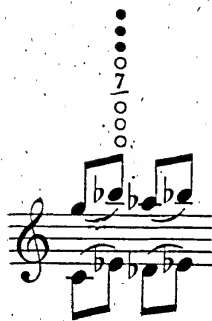
Della prima, che già abbiamo imparato nell'eseguire la scala cromatica, ci serviremo soltanto nei passi per gradi congiunti.

EXEMPLES.  
ESEMPL.

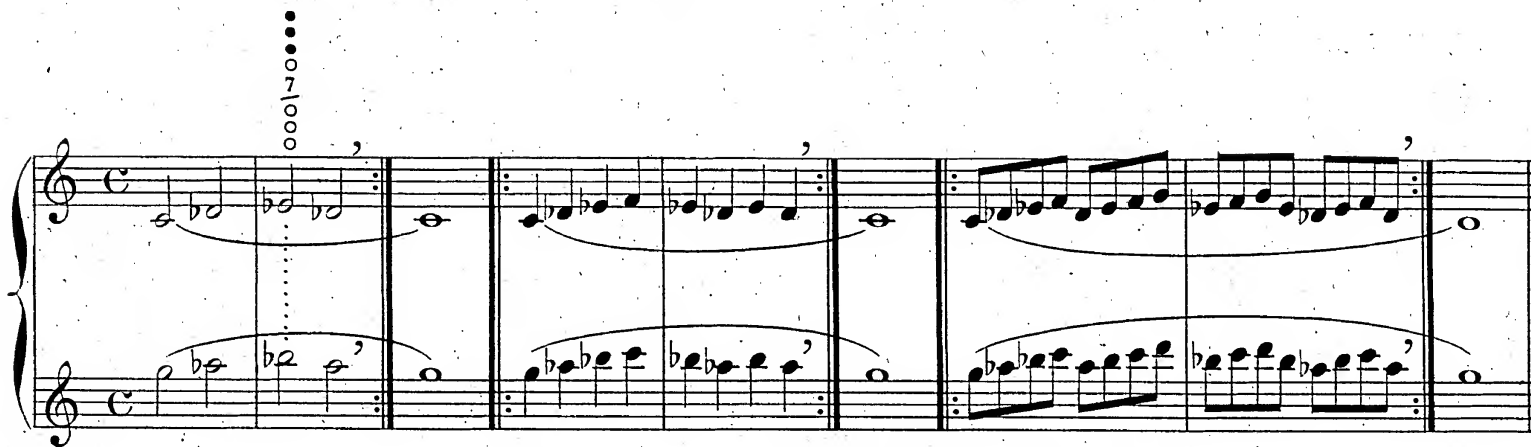
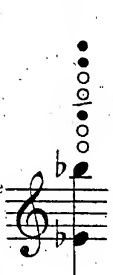
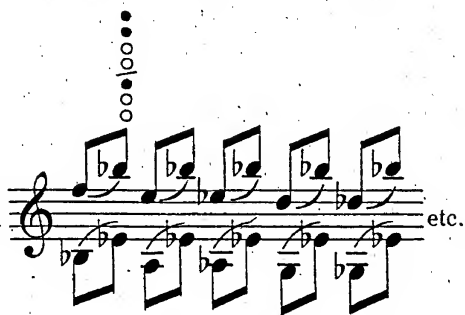


La 2<sup>ème</sup> positionsert à exécuter  
les notes liées;

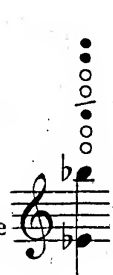
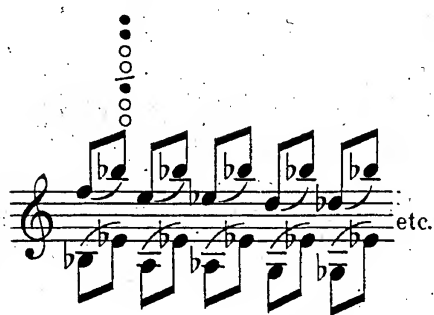
etc.

La 2<sup>a</sup> posizioneserve per eseguire  
le note legate;

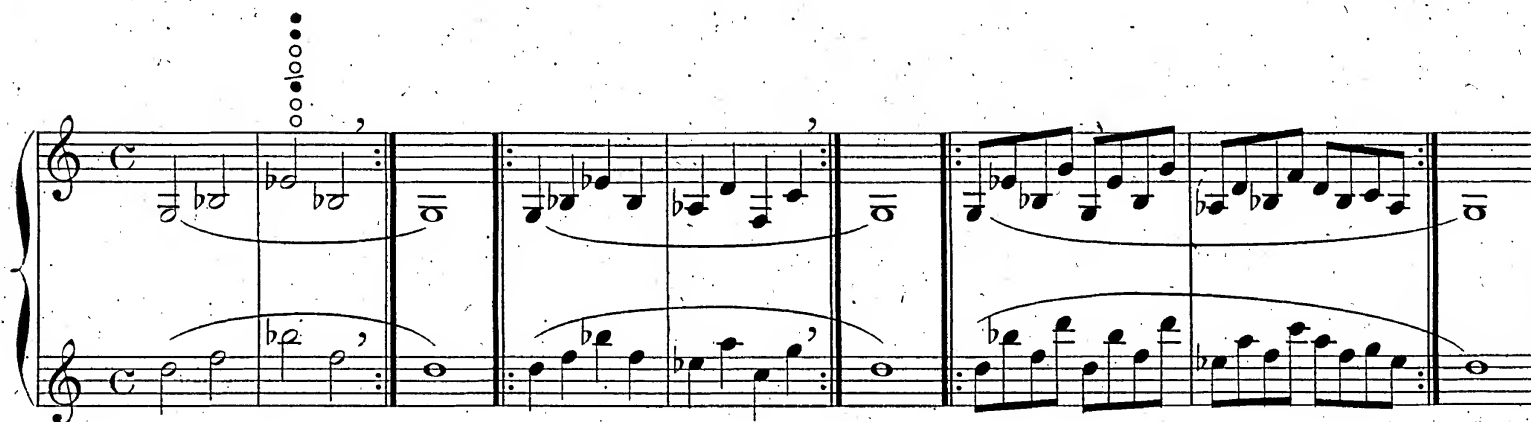
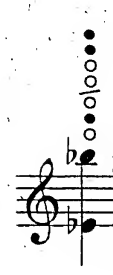
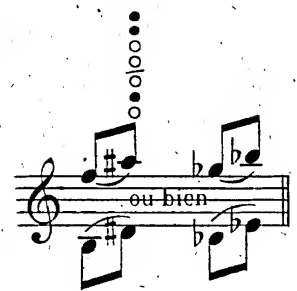
etc.

EXEMPLES.  
ESEMPL.La 3<sup>ème</sup>  
positionsert à exécuter  
les notes  
liées:

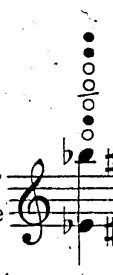
etc.

La 3<sup>a</sup>  
posizioneserve per eseguire  
le note  
legate:

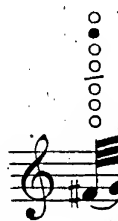
etc.

EXEMPLES.  
ESEMPL.La 4<sup>ème</sup>  
positionsert à exécuter  
les notes liées:

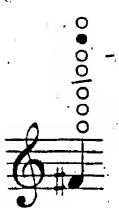
ou bien

La 4<sup>a</sup>  
posizioneserve per eseguire  
le note legate:

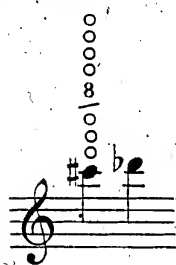
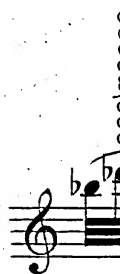
ossia

EXEMPLES.  
ESEMPL.La  
positionsert à  
exécuter  
les notes  
liées:

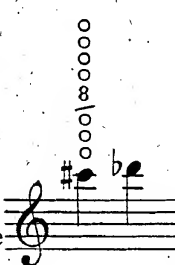
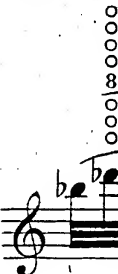
etc.

La  
posizioneserve per  
eseguire  
le note  
legate:

etc.

EXEMPLES.  
ESEMPL.La  
positionsert à  
exécuter  
les notes  
liées.

6

La  
posizioneserve per  
eseguire  
le note  
legate.

6



L'élève pourra dans le progrès de ses études trouver  
d'autres avantages dérivant des doubles positions ci-dessus.

Altri vantaggi derivanti dalle posizioni suesposte l'allievo  
potrà a suo tempo incontrare nel progresso dei suoi studi.

# GAMME DANS TOUS LES TONS

Majeurs et Mineurs.

Dans l'exécution des gammes le professeur devra s'assurer scrupuleusement que l'élève se sert des doubles positions indiquées dans les précédents exercices préparatoires.

# SCALE IN TUTTI I TONI

Maggiori e Minori.

Nell'eseguire le scale sarà cura dell'insegnante d'osservare scrupolosamente che l'allievo adoperi le posizioni duplicate indicate nei precedenti esercizi preparatori.

*Do maggiore.*



*La minore.*



*Sol mag.*



*Mi min.*



*Re mag.*



*Si min.*



*La mag.*

Handwritten musical score for 'La mag.' in G major, C major time signature. The piece features a melody in the right hand and a complex, rhythmic accompaniment in the left hand. The melody is marked with a '1' and a 'B' above it. The left hand has many slurs and accents.

*Fa # min.*

Handwritten musical score for 'Fa # min.' in F# minor, C major time signature. The melody in the right hand is marked with a '5' and a 'B' above it. The left hand has many slurs and accents.

*Mi mag.*

Handwritten musical score for 'Mi mag.' in E major, C major time signature. The melody in the right hand is marked with a '5' and a 'B' above it. The left hand has many slurs and accents.

*Do # min.*

Handwritten musical score for 'Do # min.' in D# minor, C major time signature. The melody in the right hand is marked with a '7' and a 'B' above it. The left hand has many slurs and accents.

*Si mag.*

Handwritten musical score for 'Si mag.' in B major, C major time signature. The melody in the right hand is marked with a '7' and a 'B' above it. The left hand has many slurs and accents.

*Sol # min.*

Handwritten musical score for 'Sol # min.' in F# minor, C major time signature. The melody in the right hand is marked with a '7' and a 'B' above it. The left hand has many slurs and accents.

*Fu # mag.*

Musical score for *Fu # mag.* in C major, 4/4 time. The piece features a grand staff with a treble and bass clef. The melody in the treble clef is marked with a forte dynamic and a crescendo hairpin. The bass line provides a steady accompaniment with eighth-note patterns. Fingering numbers (2, 5, 7, 8, A, 2, 5, 2, A, 7, 5, 2) are indicated below the treble staff. The piece concludes with a final chord in the treble clef.

*Re # min.*

Musical score for *Re # min.* in C major, 4/4 time. The melody in the treble clef is marked with a piano dynamic and a crescendo hairpin. The bass line features a steady eighth-note accompaniment. Fingering numbers (7, 8, 5, 7, 5, 7, 5, 2, A, 8, 7 bis) are indicated below the treble staff. The piece concludes with a final chord in the treble clef.

*Do # mag.*

Musical score for *Do # mag.* in C major, 4/4 time. The melody in the treble clef is marked with a forte dynamic and a crescendo hairpin. The bass line provides a steady accompaniment with eighth-note patterns. Fingering numbers (7, 8, 3, 2, 5, 7, 8, 5, 2, 3, 8, 7) are indicated below the treble staff. The piece concludes with a final chord in the treble clef.

*La # min.*

Musical score for *La # min.* in C major, 4/4 time. The melody in the treble clef is marked with a piano dynamic and a crescendo hairpin. The bass line features a steady eighth-note accompaniment. Fingering numbers (7, 3, 2, 7, 5, 2, 3, 8, 7) are indicated below the treble staff. The piece concludes with a final chord in the treble clef.

*Fu mag.*

Musical score for *Fu mag.* in C major, 4/4 time. The melody in the treble clef is marked with a forte dynamic and a crescendo hairpin. The bass line provides a steady accompaniment with eighth-note patterns. The piece concludes with a final chord in the treble clef.

*Re min.*

Musical score for *Re min.* in C major, 4/4 time. The melody in the treble clef is marked with a piano dynamic and a crescendo hairpin. The bass line features a steady eighth-note accompaniment. Fingering numbers (1, B, 7 bis) are indicated below the treble staff. The piece concludes with a final chord in the treble clef.

*Sib mag.*

Musical score for *Sib mag.* in C major, 2/4 time. The right hand plays a melody with a slur over the first six measures and a fermata on the seventh. The left hand plays a rhythmic accompaniment of eighth notes. Chord markings "7 bis" are present in measures 2, 4, and 6.

*Sol min.*

Musical score for *Sol min.* in C minor, 2/4 time. The right hand plays a melody with a slur over the first six measures and a fermata on the seventh. The left hand plays a rhythmic accompaniment of eighth notes. Chord markings "7 bis" are present in measures 2, 4, and 6.

*Mib mag.*

Musical score for *Mib mag.* in D major, 2/4 time. The right hand plays a melody with a slur over the first six measures and a fermata on the seventh. The left hand plays a rhythmic accompaniment of eighth notes. Chord markings "7 bis" are present in measures 2, 4, and 6.

*Do min.*

Musical score for *Do min.* in D minor, 2/4 time. The right hand plays a melody with a slur over the first six measures and a fermata on the seventh. The left hand plays a rhythmic accompaniment of eighth notes. Chord markings "7 bis" are present in measures 2, 4, and 6.

*Lab mag.*

Musical score for *Lab mag.* in E major, 2/4 time. The right hand plays a melody with a slur over the first six measures and a fermata on the seventh. The left hand plays a rhythmic accompaniment of eighth notes. Chord markings "7 bis" are present in measures 2, 4, and 6.

*Fa min.*

Musical score for *Fa min.* in E minor, 2/4 time. The right hand plays a melody with a slur over the first six measures and a fermata on the seventh. The left hand plays a rhythmic accompaniment of eighth notes. Chord markings "7 bis" are present in measures 2, 4, and 6.

*Reb mag.*
*Sib min.*
*Solb mag.*
*Mib min.*
*Dob mag.*
*Lab min.*

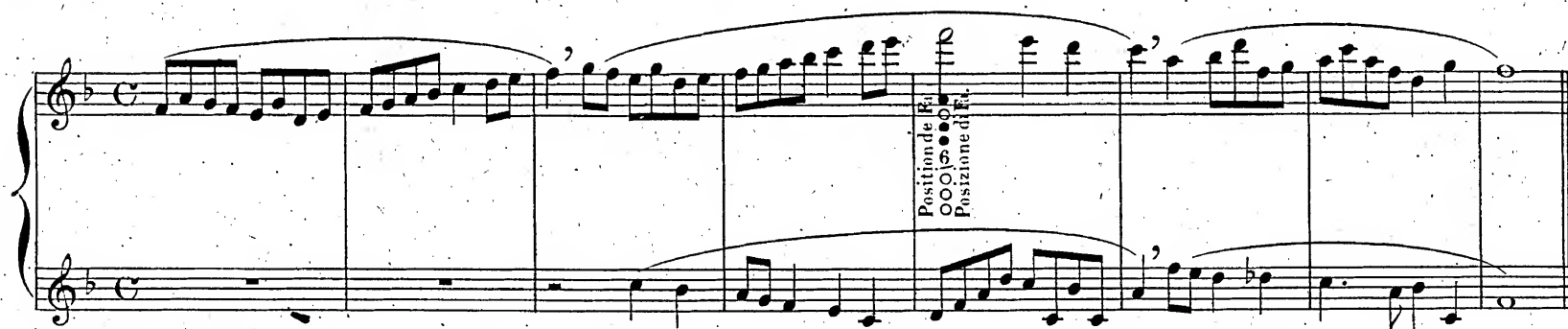
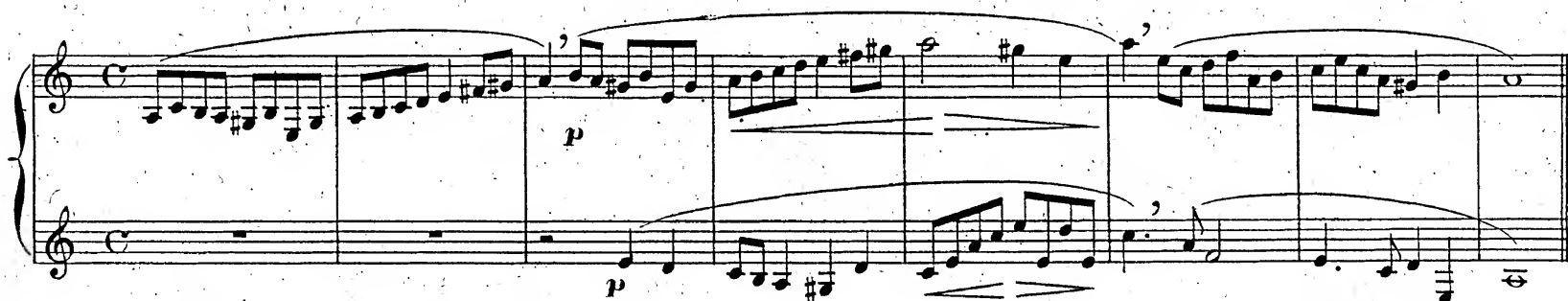


Exercices mélodiques genre de gamme pour s'habituer aux doubles positions ayant notes accidentées.

N. B. Observer scrupuleusement toutes les liaisons, et toutes les respirations indiquées par la virgule.

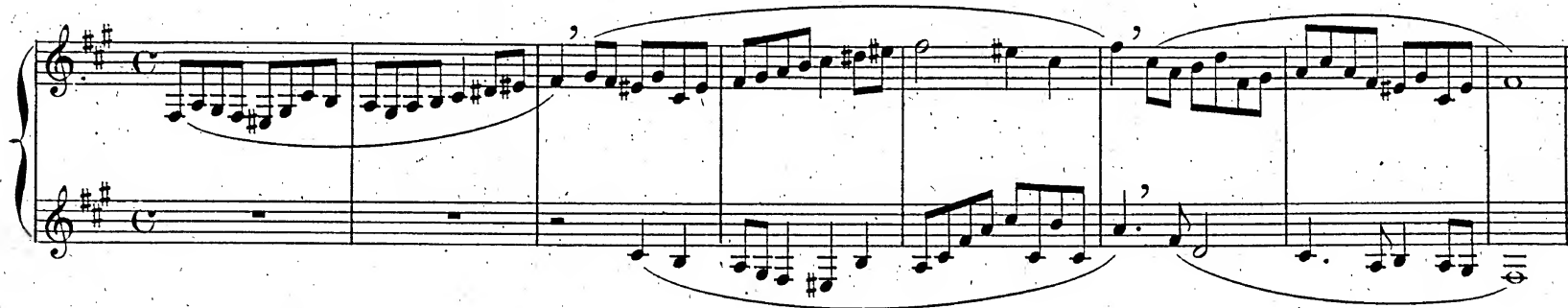
Esercizi melodici in forma di scale per addentrarsi nelle posizioni duplicate con note alterate.

N. B. Osservare scrupolosamente le legature, e tutte quante le respirazioni indicate dalla virgoletta.



This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with three flats (B-flat, E-flat, A-flat) and common time (C). The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex melodic and harmonic structure. The first system shows a treble staff with a series of eighth notes and a bass staff with a series of quarter notes. The second system continues the melody in the treble staff and adds a new line in the bass staff. The third system features a more complex melodic line in the treble staff with many slurs. The fourth system shows a continuation of the melodic line in the treble staff and a new line in the bass staff. The fifth system features a more complex melodic line in the treble staff with many slurs. The sixth system shows a continuation of the melodic line in the treble staff and a new line in the bass staff.

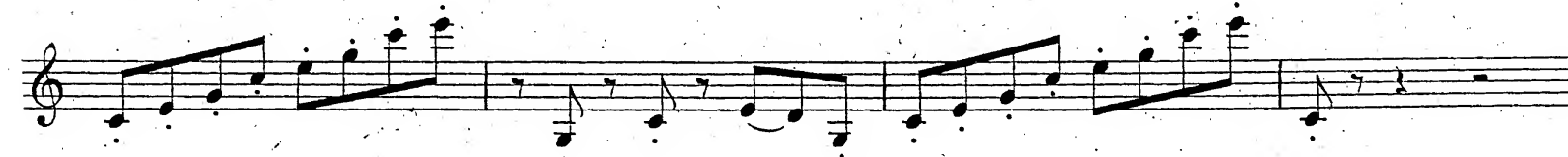
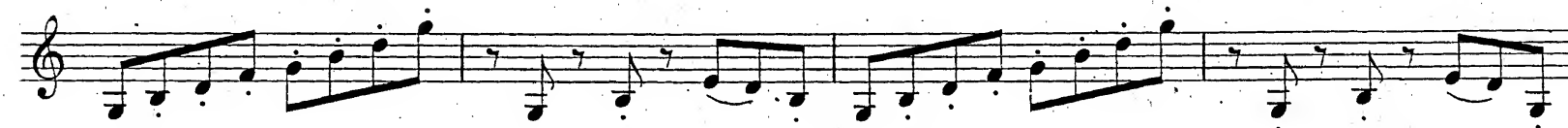
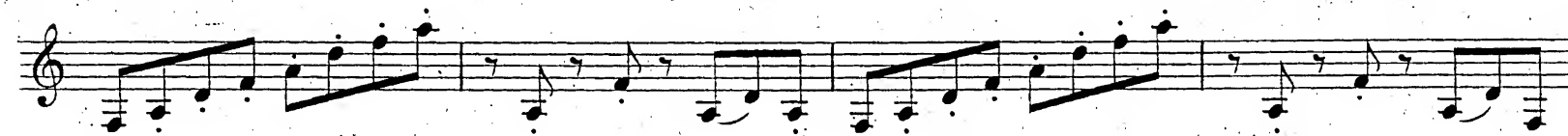
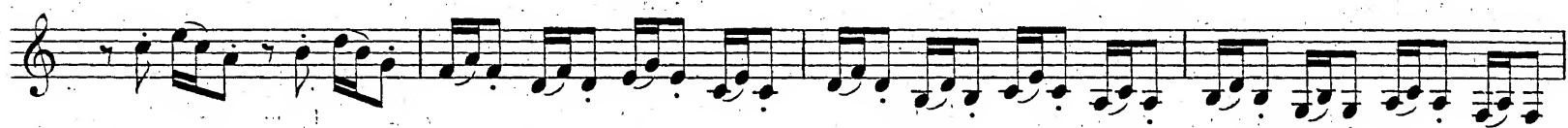
Position di Sopra  
OOOOOO  
Posizione di Sotto





per iniziarsi bene nella diversa maniera d'articolare  
e dividere.

E.S. 498. 1



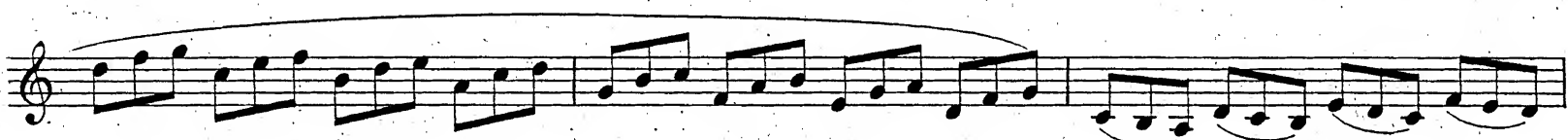


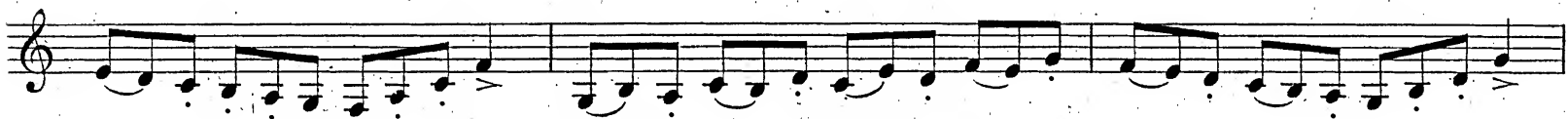
6.

This musical exercise consists of six staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a single melodic line. The first five staves contain continuous eighth and sixteenth note patterns, often beamed together in groups of four or eight. The sixth staff concludes the exercise with a final whole note chord.

7.

This musical exercise consists of five staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a single melodic line. The first four staves contain continuous sixteenth and thirty-second note patterns, often beamed together in groups of four or eight. The fifth staff concludes the exercise with a final whole note chord.





12.

This block contains the first six measures of exercise 12. The music is written on six staves in treble clef with a 3/4 time signature. Measures 1-3 feature a descending eighth-note scale in the right hand, while the left hand plays a steady eighth-note accompaniment. Measures 4-6 continue this pattern, with the right hand ascending and then descending again. The exercise concludes with a double bar line at the end of measure 6.

13.

This block contains the first six measures of exercise 13. The music is written on six staves in treble clef with a 3/4 time signature. Measures 1-3 show a descending eighth-note scale in the right hand, with the left hand providing a steady eighth-note accompaniment. Measures 4-6 continue the exercise, with the right hand ascending and then descending. The exercise ends with a double bar line at the end of measure 6.

14.



15.



16.



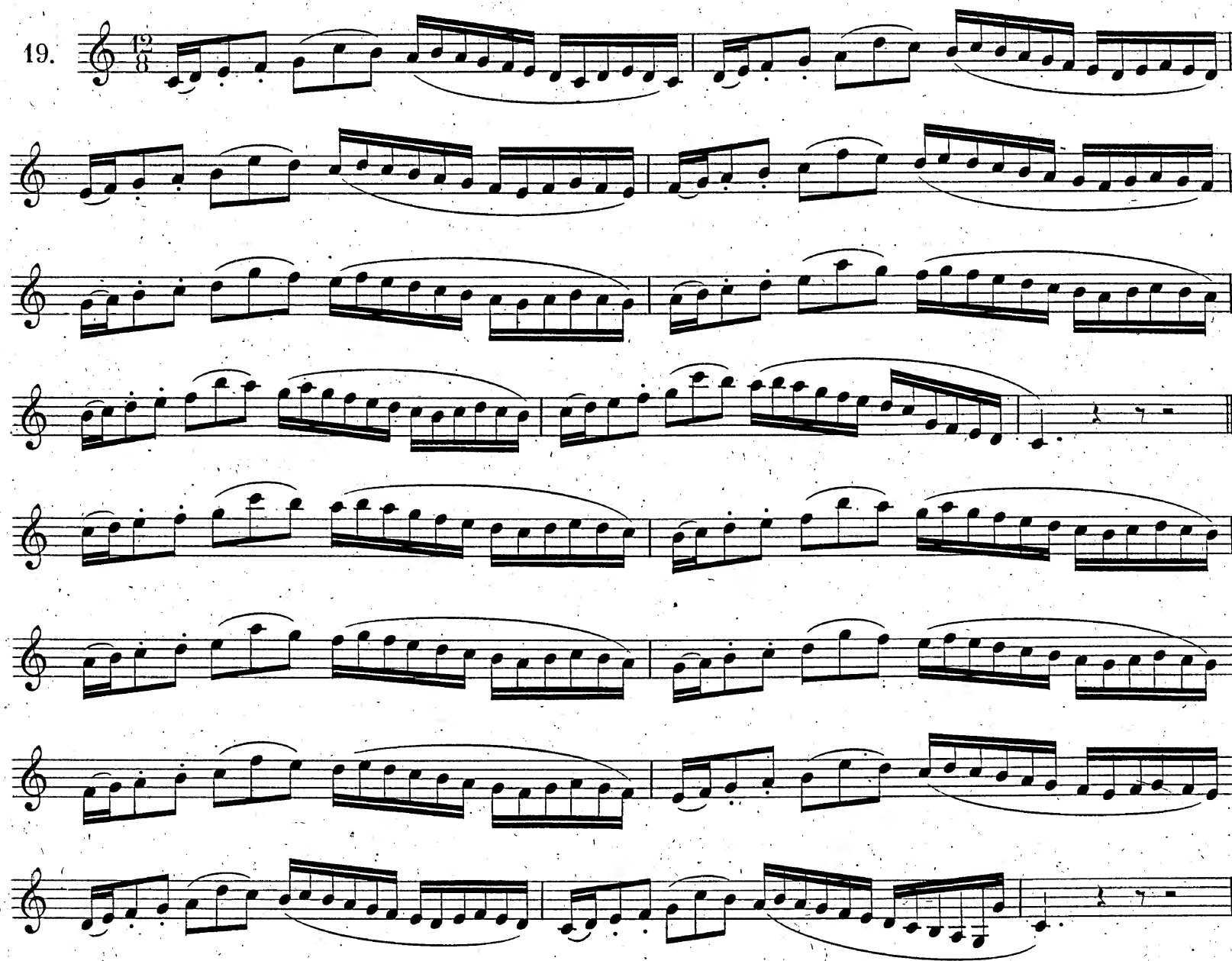
17.



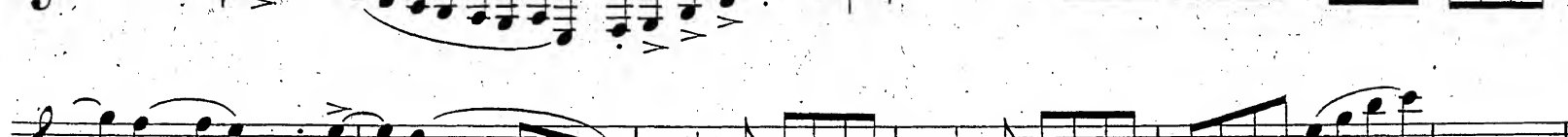
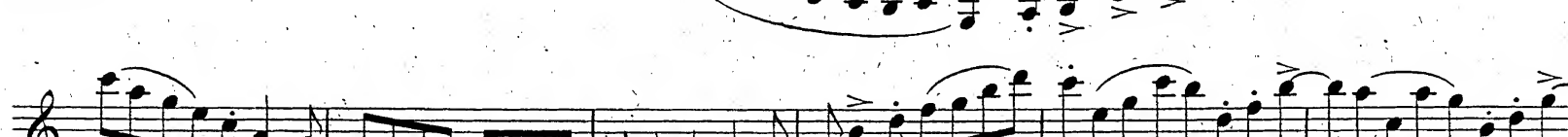
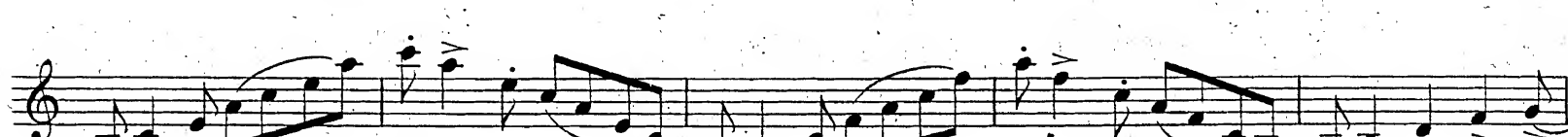
18.



19.







22.

System 22 contains five measures of music in 2/4 time. The melody is written on a single staff and features eighth-note patterns, often beamed in pairs. There are several slurs and accents throughout the system. The key signature has one flat (B-flat).

23.

System 23 contains seven measures of music in 3/4 time. The melody is written on a single staff and features eighth-note patterns, often beamed in pairs. There are several slurs and accents throughout the system. The key signature has one flat (B-flat). The system concludes with a double bar line.

24.



25.



26.

System 26 contains six measures of music in 2/4 time. The notation is written on six staves. Measures 1-3 feature eighth-note patterns with slurs and accents. Measures 4-6 continue with similar eighth-note figures, including some beamed sixteenth notes. The system concludes with a double bar line.

27.

System 27 contains six measures of music in common time (C). The notation is written on six staves. Measures 1-3 feature eighth-note patterns with slurs and accents. Measures 4-6 continue with similar eighth-note figures, including some beamed sixteenth notes. The system concludes with a double bar line.

28. 

29. 

30.



Exercices de gammes pour acquérir la facilité et l'égalité dans le changement des doigts.

Esercizi di scale per acquistare la facilità e l'eguaglianza nel combiamento delle dita.





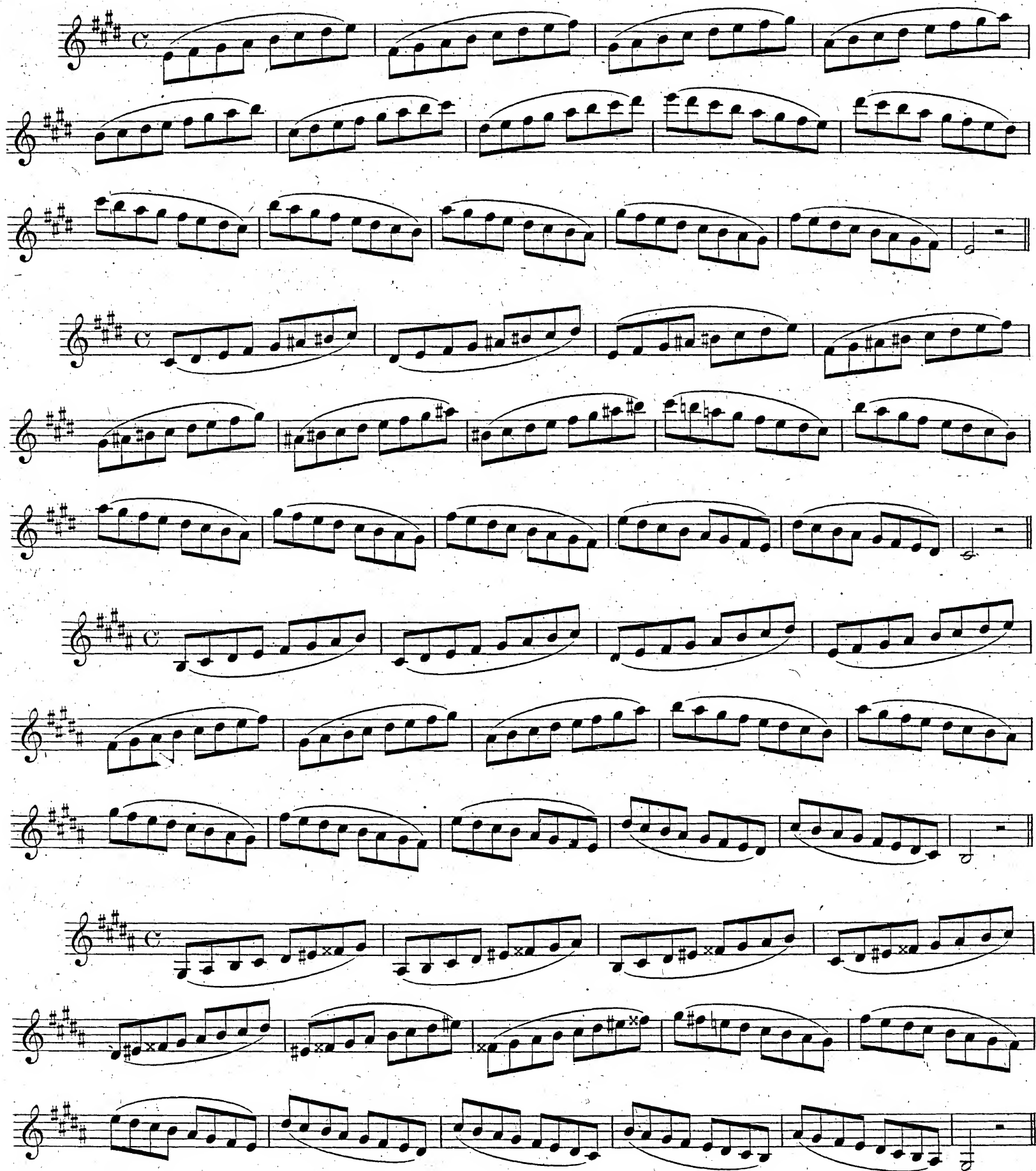
This page contains 12 staves of musical notation, all in a single system. The key signature is one flat (B-flat) and the time signature is common time (C). The notation is a continuous melodic line, featuring various note values, slurs, and ties. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, slurs, and ties, indicating a continuous melodic line. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, slurs, and ties, indicating a continuous melodic line. The first staff begins with a treble clef, a key signature of one flat, and a common time signature.



This page contains ten staves of musical notation, all in B-flat major (two flats) and common time (C). The notation is written in a single system, with each staff containing a melodic line. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. Some staves conclude with a fermata, indicating a pause or a final note. The overall style is that of a classical piano exercise or a short piece.

This page contains ten staves of musical notation for guitar. The first five staves are in the key of B-flat major (two flats) and the last five are in the key of D major (two sharps). The music is written in a single melodic line, featuring continuous eighth-note patterns, often beamed in groups of four. The notation includes various phrasing slurs and articulation marks. The first staff begins with a treble clef, a key signature of two flats, and a common time signature. The notation is clean and professional, typical of a published guitar method book.

11 staves of musical notation in treble clef, key of F# (one sharp), and common time (C). The notation consists of a continuous melodic line using eighth and sixteenth notes, often beamed in groups and connected by slurs. The melody progresses upwards across the staves, with some chromaticism and occasional rests. The final staff concludes with a double bar line.



Les précédents exercices de gammes sont de très grande utilité, il est donc nécessaire que l'élève les exécute lentement d'abord, puis en pressant le temps sans cependant négliger l'exécution.

I precedenti esercizi di scale sono di grandissima utilità quindi sarà bene che l'allievo li eseguisca lentamente prima, poi affrettando il tempo, senza però trascurare la buona esecuzione.

**Exercices sur divers portaments liés commençant par intervalles, pour s'habituer aux doubles positions qu'offre la Clarinette système Boëhm.**

*N. B.* Les intervalles que l'on ne peut exécuter avec une grande vélocité seront marqués par le signe \*.

Le professeur devra veiller à ce que l'élève se serve toujours de la position qui est indiquée sur la note.

**Esercizi di vari portamenti legati procedenti per intervalli per addestrarsi nelle posizioni duplicate che offre il Clarinetto sistema Boëhm.**

*N. B.* Gli intervalli che non si possono eseguire con grande velocità saranno marcati coll' \*.

Sarà cura del maestro che l'allievo adopere sempre la posizione indicata sopra la nota.

The image displays seven staves of musical exercises for clarinet, arranged vertically. Each staff begins with a treble clef and a common time signature (C). The exercises are designed to practice various intervals and fingerings, with specific notes marked with finger numbers (1, 3, 6) and slurs. Above each staff, there are diagrams showing the correct finger positions for the notes, with labels 'ou bien:' (or well) and 'ou pure:' (or pure) indicating alternative fingerings. The exercises are divided into sections by slanted lines. The final section of each staff is marked 'tremolo. 32', indicating a tremolo exercise. The exercises are numbered 1 through 7, corresponding to the staves.

This page of musical notation is for a guitar piece, likely a study or exercise. It consists of ten staves of music, arranged in five pairs. The notation is written in C major, 4/4 time. The first section (staves 1-4) is in C major and features a key signature change to D major in the final section (staves 9-10). The notation includes various musical symbols such as treble clefs, common time signatures, eighth and sixteenth notes, triplets, and tremolos. The piece is divided into sections by repeat signs and includes a key signature change to D major in the final section.

12  
●  
●  
●  
●  
—  
●  
●  
●  
B



The musical score consists of eight staves, each representing a different guitar voice. The notation is as follows:

- Staff 1:** Treble clef, common time. Chords and melodic lines with triplets and sixths. An asterisk is above the staff.
- Staff 2:** Treble clef, common time. Similar to Staff 1, with triplets and sixths. An asterisk is above the staff.
- Staff 3:** Treble clef, common time. Chords and melodic lines. A vertical line of 12 dots is to the left, labeled 'B'. A tremolo section is marked '32'.
- Staff 4:** Treble clef, common time. Chords and melodic lines. A vertical line of 12 dots is to the left, labeled 'B'. A tremolo section is marked '32'. Performance instructions 'ou bien: ouppure:' are written vertically.
- Staff 5:** Treble clef, common time. Chords and melodic lines. A vertical line of 11 dots is to the right, labeled '11'. A tremolo section is marked '32'.
- Staff 6:** Treble clef, common time. Chords and melodic lines. A vertical line of 11 dots is to the right, labeled '11'. A tremolo section is marked '32'.
- Staff 7:** Treble clef, common time. Chords and melodic lines. A vertical line of 10 dots is to the right, labeled '10'. A tremolo section is marked '32'.
- Staff 8:** Treble clef, common time. Chords and melodic lines. A vertical line of 11 dots is to the right, labeled '11'. A tremolo section is marked '32'.

12

C

12

B

12

B

12

12 12  
● ●  
● ●  
ou bien  
1  
● ●  
● ●  
A  
oppure32  
tremolo.32  
tremolo.



The page contains eight staves of musical notation for guitar, each representing a different exercise. The exercises are written in C major and C minor, with fingerings (3, 6, 32) and a tremolo section. The exercises are arranged in a sequence, with some staves including a 12-fret diagram.

Staff 1: C major, fingerings 3, 6, 32, tremolo.

Staff 2: C major, fingerings 3, 6, 32, tremolo.

Staff 3: C major, fingerings 3, 6, 32, tremolo.

Staff 4: C major, fingerings 3, 6, 32, tremolo.

Staff 5: C major, fingerings 3, 6, 32, tremolo.

Staff 6: C major, fingerings 3, 6, 32, tremolo.

Staff 7: C major, fingerings 3, 6, 32, tremolo.

Staff 8: C major, fingerings 3, 6, 32, tremolo.

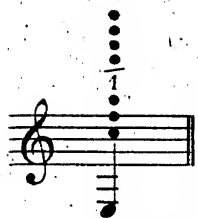
Il est nécessaire d'insister sur l'étude des précédents exercices étant de très grande utilité pour le doigté.

È necessario insistere nello studio dei precedenti esercizi essendo questi di grandissima utilità per la digitazione.

## 16 ÉTUDES DE STYLE FACILE.

## 16 STUDI DI STILE FACILE.

On devra pour l'étude N°1 toujours  
se servir de la position suivante :



Per lo studio N°1 si dovrà sempre  
adoperare la seguente posizione:



Moderato.

1.

Pour le N° 2 la position de:  
Per il N° 2 la posizione di:



And<sup>te</sup> con moto.

2.

*dim.*

Pour le N° 3 la position de:  
Per il N° 3 la posizione di:



Allegretto.

3.

*p*

*p*

*p*

*f*

*p*

*p*

*p*

*p*

*p*



**Pour le N° 4 les positions de:**  
**Per il N° 4 le posizioni di:**



**Moderato.**



**Pour le N° 5 la position de:**  
**Per il N° 5 la posizione di:**



**Allegro.**



*p*

*p*

*crescendo poco a poco*

Pour le N° 6 la position de:  
Per il N° 6 la posizione di:



*And<sup>no</sup> mosso.*

6.

7bis

7

7bis

7

7.

7.

8

8. *Allegro.*

12  
B

12  
B

12  
B

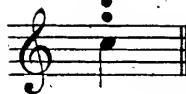
12  
B

Pour le N° 9 la position de:  
Per il N° 9 la posizione di:

Moderato.

9.

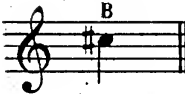
Pour le N° 10 la position de:  
Per il N° 10 la posizione di:



Moderato.

10.

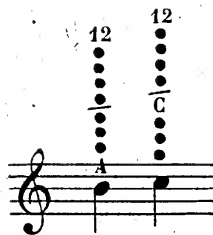
Pour le N° 11 la position de:  
Per il N° 11 la posizione di:



All° non troppo.

11.

Pour le N° 12 les positions de:  
Per il N° 12 le posizioni di:



Moderato.

12.

Musical score for guitar, Moderato, 12th fret. The score consists of ten staves of music. The first staff is marked '12.' and the key signature is three sharps (F#, C#, G#). The music is in 4/4 time and features a series of eighth and sixteenth notes, often beamed together. The second staff has a 'R' marking above it. The third staff has a 'R' marking above it. The fourth staff has a 'R' marking above it. The fifth staff has a 'R' marking above it. The sixth staff has a 'R' marking above it. The seventh staff has a 'R' marking above it. The eighth staff has a 'R' marking above it. The ninth staff has a 'R' marking above it. The tenth staff has a 'R' marking above it. The music ends with a final chord on the C string.



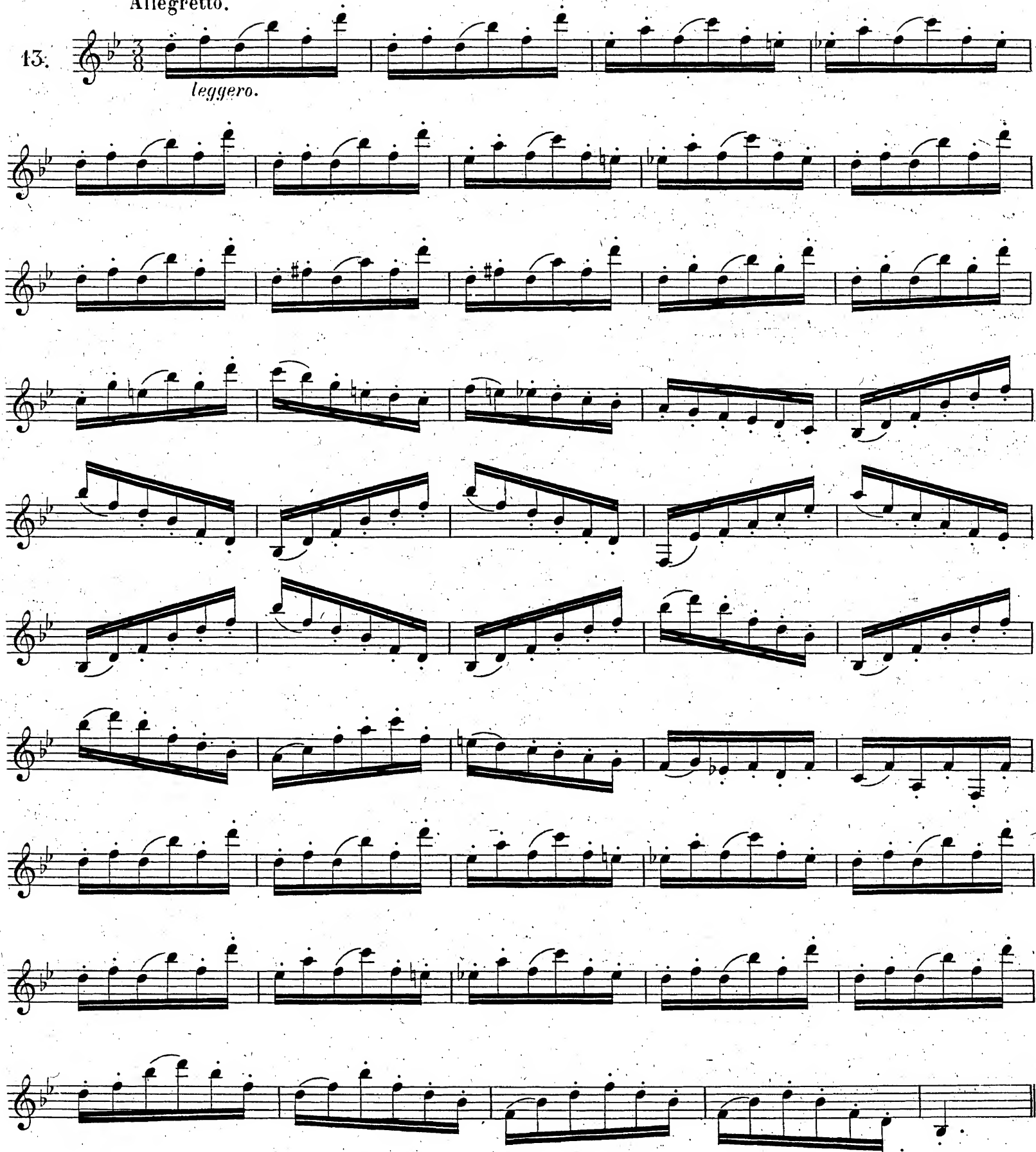
Pour le N° 13 la position de:  
Per il N° 13 la posizione di:



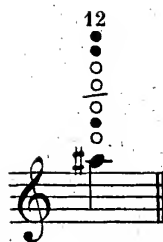
*Allegretto.*

13.

*leggero.*



Pour le N° 14 la position de:  
Per il N° 14 la posizione di:



Moderato.

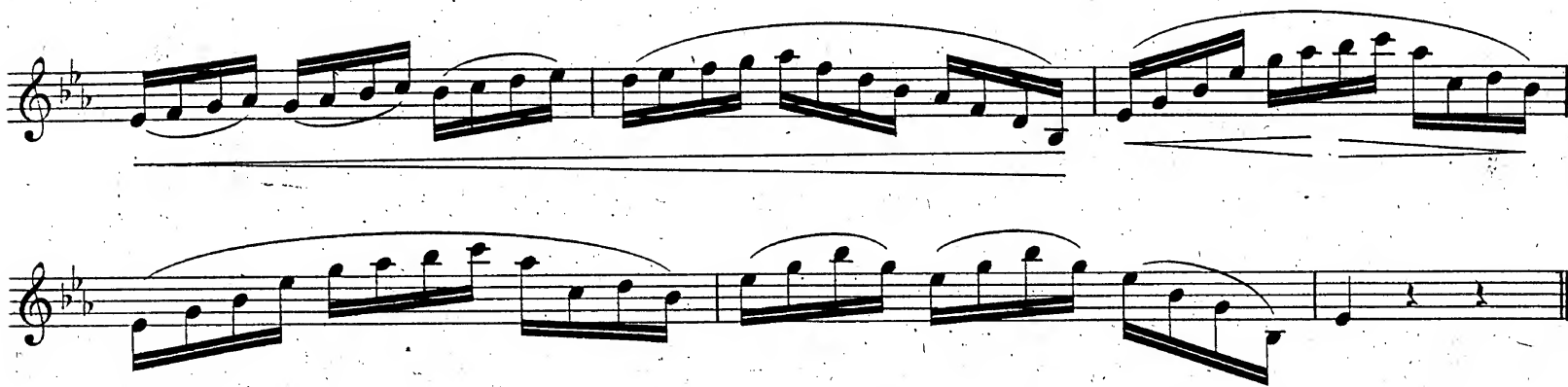
14.

Pour le N° 15 la position de:  
Per il N° 15 la posizione di:

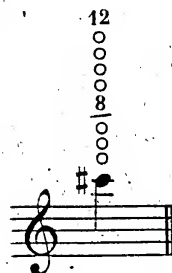


*Allegro non troppo.*

15.



Pour le N° 16 la position de:  
Per il N° 16 la posizione di:



Fin de la 1<sup>re</sup> Partie.

Fine della 1<sup>a</sup> Parte.